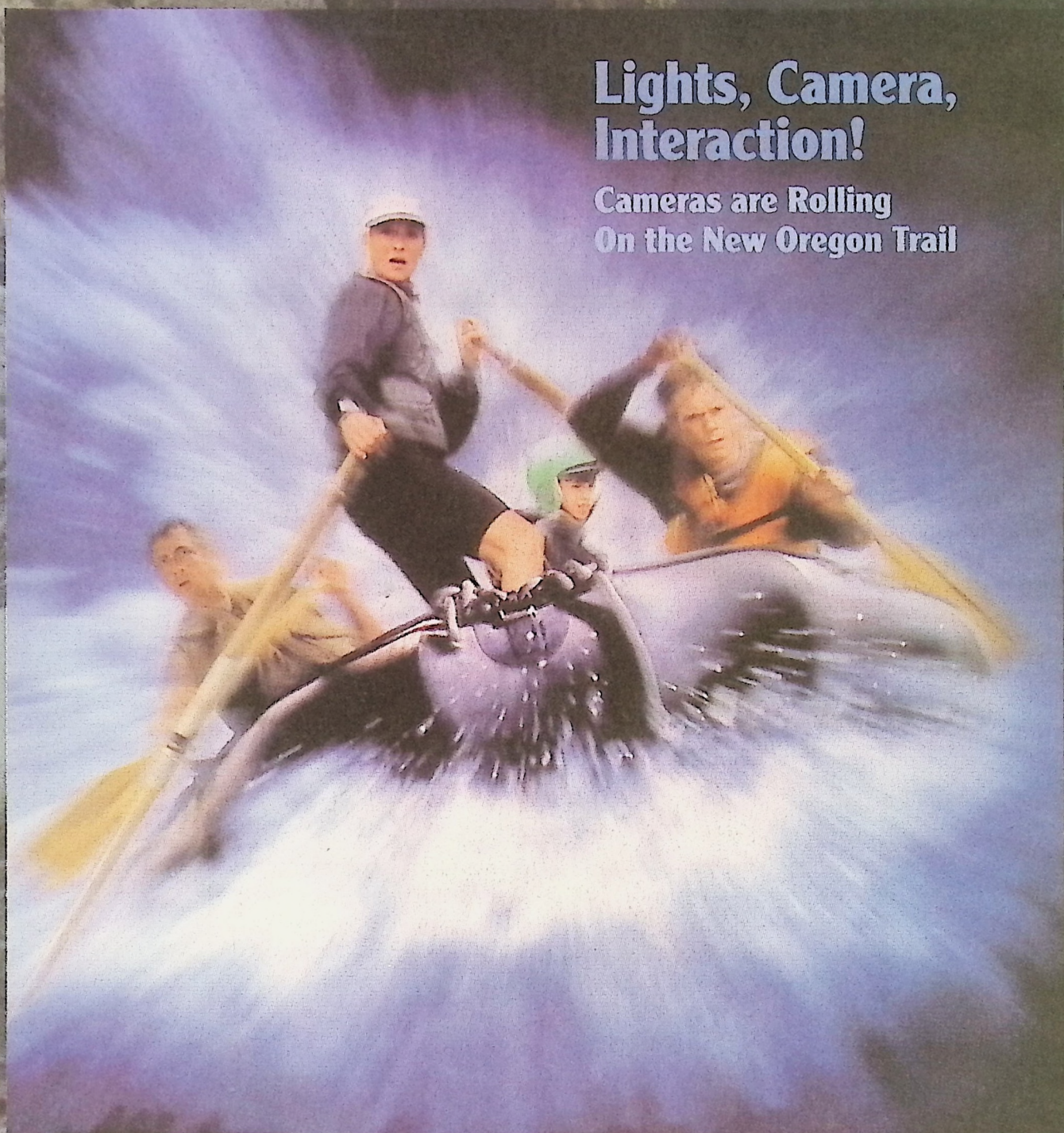


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Monthly

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To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.



The Lyric Opera of Chicago's production of Bernstein's *Candide* will be broadcast on JPR's Classics & News Service on May 20.



10

A 1953 arcade photo of writer Fred Flaxman.

See feature on page 10.

ON THE COVER

8

Meryl Streep and Kevin Bacon in *The River Wild*. See cover story on page 8.

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JEFFERSON

Monthly

MAY 1995

Contents

FEATURES

8

Lights, Camera, Interaction!

Later this month, The Rogue Valley will host the Fourth Annual Statewide Film-Video Conference. As Lisa Vandever reports, it's cameras, not wagon wheels, that are rolling along the new Oregon Trail.

10

Mothers and Memories

"M" is for the memories, as Fred Flaxman looks at Mother's Day, and in particular, at the value of family archives, and the various means for preserving them.

COLUMNS

3

Tuned-In Ronald Kramer

4

Speaking of Words Wen Smith

6

Jefferson Outlook Russell Sadler

12

Nature Notes Frank Lang

14

Questing Feast Geraldine Duncann

16

On the Scene Julie M. McCarthy

27

Back Side of the Boom Tim Harper

30

Recordings Colleen Pyke

32

Compact Discoveries Fred Flaxman

34

Theater Review Alison Baker

DEPARTMENTS

13

Spotlight

18

Jefferson Public Radio Program Guide

28

Artscene

36

Classified Advertisements



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Jefferson Public Radio welcomes your comments:

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TUNED IN

Ronald Kramer

Introducing JEFFNET

Beginning in April, Jefferson Public Radio began providing a new service which we believe affords exciting and timely opportunity for JPR and its members. The JPR Listeners Guild has acquired a small Medford-based computer bulletin board (BBS) which provides access to the Internet for a number of users. Renamed JEFFNET, we intend to develop this system, over time, into a regional information service just as JPR itself provides information and cultural services to the regional community.

For many Guild members this may seem an odd step for us to take. Here's our thinking.

The radio industry, as we know it, is changing - almost exploding - in ways which are hard to predict. The existing function of a local radio station, providing a mixture of local and national information and entertainment, will probably be dramatically altered within a few years as the result of new technologies which will, in part, replace the current function of local radio stations. These technologies include direct broadcasting from satellites to your home radios and even various Internet uses. Already a number of radio stations are directly placing their audio on the computer Internet where it can be received world-wide. Operating a very high cost transmission plant and program service, as we do, in an area which is small and hard to support, makes JPR particularly vulnerable to the financial erosions which these changes imply. The emerging discussion about reducing, or eliminating, federal support for public radio only adds to the problem.

The convergence of computers and radio has already been noted by others. The Corporation for Public Broadcasting last year launched a Community Wide Information Service (CWIS) program to encourage public radio stations to do exactly what we are now undertaking. Several of our members wrote me at that time to ask if JPR could play such a role. The CPB grant pro-

gram, a joint project with US West, last year awarded \$1.1 million to help stimulate such efforts. In launching that program CPB stated that such activity "...builds on public broadcasting's traditional mission of providing universal access to educational and other public service materials."

Commercial radio stations are also looking at the Internet. A recent issue of *Broadcasting Magazine* (the bible of the radio industry) noted: "If broadcasters are to prosper in the future they must recognize consumers' demand for access and choice...Many (consultants have) urged broadcasters to consider developing information services for the Internet ... (S)tations can 'start small' and build their service as use and speed of the Internet increases."

Closer to home, our friends at KLCC, the public radio station at Lane Community College in Eugene, have been actively involved in establishing the Eugene Freenet (which is located on the Lane campus), an extremely successful effort of this type.

We believe that JPR's mission to support and encourage excellent performance and original creation in the arts, to promote informed citizen participation toward developing effective government, to build tolerance for the expression of differing viewpoints, and to provide an outlet for the discussion of issues facing minority populations, embraces JEFFNET's purposes. While initially offered predominantly to residents in Jackson county (because that is currently the area in which toll-free use of the access telephone number exists), we are open to the possibilities of expanding JEFFNET's service into other areas of the region we serve. This is essentially the model under which JPR, as we know it, developed.

We believe that we have unique services which we can offer to users. For example, we intend to put the *Jefferson Monthly* "on line." That would include all of the arts listings, which could be updated easily, and

speedily, by the arts organizations whose programs the listings promote. This would also eliminate our need to process much of the hard copy versions which now come in the mail and require effort on our part to place in the magazine. We think there may be interest and utility in establishing regional "chat boards" devoted to topics about the programming we present. We also have daily access to newly emerging material from both National Public Radio (like listings of the stories to be heard on *All Things Considered* and *Morning Edition*), and material from the Public Radio Music Source, which we can easily place on-line.

And because of JEFFNET's association with both the Eugene Freenet and the Oregon Public Network, both of which are also nonprofit organizations like JPR, we can provide a complete range of Internet access for users at prices which facilitate broad use of, and full access to, information available via the Internet.

Some important principles that have guided our thinking on this subject should also be noted:

JEFFNET will be self-supporting. We wouldn't have launched it otherwise. JPR has extensive obligations, particularly of a technical nature, and we can't reasonably enlarge those responsibilities. While some of the administrative activities (such as billing) will be handled from JPR, the technical side of JEFFNET's operations will be entirely separated. The computer world is an amorphous and exploding environment. Just as JPR is one type of service on the radio dial among many other commercial (and perhaps even noncommercial) alternatives, that is also our view of the computer world. JEFFNET will not be dominant in the field. There will always be national, regional and other local services which are larger, better financed and perhaps more appropriate for the majority of the population. But we believe that JEFFNET will have a role to play for individuals with the type of interests which tend to be represented among our membership. That is the avenue we are exploring.

For those who are unfamiliar with a computer BBS service, I'll try to give a very brief overview.

In order to use the system you need, at the minimum, a computer with a modem connected to a phone line. When you have joined JEFFNET by paying a quarterly fee, you can dial into the system and receive a

CONTINUED ON PAGE 15

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SPEAKING OF WORDS

Wen Smith

The Equality Derby

In Kentucky, where folks are proud of breeding fine race horses, the powers have decided to do away with the national spelling bee. It fosters competition, they say, and competition creates too many losers.

Those powers have a social and political agenda. In love with equality, they confuse equal rights with equal abilities. People, even if created equal, do not stay that way, and that fact drives the equality buffs up the wall. Inequality is unfair, they say, and they believe in social and political action to make everything painless, eliminate failure, and give everyone an equal share. The trick is to force people into being equal. Of course, this leveling factor brings everybody down, not up. It's been called the "dumbing down" of America.

During the campus unrest of the late '60's one class at a Western college complained the professor wasn't awarding enough good grades. He set the class to talking about social equality and its results. Many of the students, especially the habitual non-achievers, were all for it.

The professor proposed an experiment. He agreed to keep actual achievement records to himself and to give every student a C on every paper or test, no matter what the actual results. It meant nobody would fail, so the majority went for it.

The first test revealed the usual distribution of A's, B's, C's, D's, and failures. But the professor returned the papers, each marked C. Those who were used to seeing D's and F's were delighted. Those who were used to A's and B's were less delighted and groused a little, but agreed that it was worthwhile to contribute to the general joy.

Second-test papers went back, all marked C, although actual results showed no A's, about ten percent B's, and a huge growth in the number of D's and F's. The smart students had realized they'd get no grade benefit from their usual hard studying, so they started concentrating on other classes and riding the C level in mine. The


less capable students, of course, discovered the same thing.

After about three weeks some of the most competent went to the professor's office. They weren't getting much out of the course, they said, and saw that a C in the course would drag down their averages. They threatened to drop out unless the class went back to the old standard grading system.

The professor agreed to talk it over in class, where a few of the less capable students had also confessed they were learning less than before. The majority decided it would be good to go back to the old ways and let the non-achievers fail if they must.

Most of the less capable or lazy students quickly dropped out, but those who were left started piling up more A's and B's,

Good sense had prevailed, and my students and I all learned something about the benefits of competition. Some even said they learned something about politics and economics.

Down in Kentucky, if they do give up the spelling bee, I hope they learn from the experiment and go back to the competition. Either that, or close down the Kentucky Derby. It's just not fair to allow one horse to stand out. 

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.



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JEFFERSON OUTLOOK

Russell Sadler

Education Reform 101

Everyone is in favor of educational reform—until it comes time to do it and pay for it. Proof? Just watch the slow, torturous disemboweling of Oregon's landmark educational reforms passed by the 1991 Legislature.

Despite the maze of jargon from the educators and the haze of rhetoric from critics, the reforms are not really hard to understand. By the end of the 10th grade, students must earn a Certificate of Initial Mastery by showing proficiency in communicating, applying math and science, collaborating, thinking creatively, self-directed learning, deliberating on public issues, using computers and technology, interpreting arts and literature, quantifying, understanding human diversity, communicating in a second language and understanding positive health habits. Students then choose from six career paths, take related classes and receive a Certificate of Advanced Mastery at the end of the 12th grade.

Some critics who went through school in the 1950's claim the new reforms deal too much with students' attitudes and behavior and not enough with substantive course work. Other critics of the reforms, like State Rep. Patti Milne, R-Woodburn, who drinks deeply from the cup of the Christian Coalition, dismiss the whole reform plan as a radical social experiment covertly fostered by some shadowy New World Order.

Educators and reformers have only themselves to blame for the opposition. Cloaked in educationese, larded with CIM's and CAM's, the clear, simple goals of reform are clouded with confusion. The result is unreasonable fear and misunderstanding. This dark, damp hothouse of fear is ripe for exploitation by the Christian Coalition and other groups looking for a cause to fatten their coffers and perpetuate their not-so-hidden agenda of tax subsidies for private religious schools.

Pat Robertson's Christian Coalition mounted a nationwide "crusade" against an educational reform they call "outcomes-

based" education. It has failed, we are told, wherever it has been tried. This is political Pablum. What the Christian Coalition calls "outcomes-based" education is simply proficiency testing. It measures the ability to actually apply knowledge in real situations, rather than just sit through a class and pass a test of temporarily memorized facts. If you drive a car, you passed an "outcomes-based" education program. The Oregon driver's examination is a proficiency test designed to demonstrate you can actually drive a car, rather than simply pass a written test showing you understand the theory.

If you have a pilot's license or are certified to practice law, medicine, accounting, sell or appraise real estate, or even pilot ships into harbor, you have taken a test designed to demonstrate proficiency, not just an intellectual understanding of facts or theory.

Look at those standards in the second paragraph again. Stripped of education jargon they simply demand students demonstrate the ability to apply what they learn in class, not just pass test showing they memorized some facts until the exam was over.

Translated into plain English those standards require Oregon students to show they can persuade others with the written word and speech and listen while others talk to them. Students must be able to apply math and science principles, not just pass memorization tests. Students must be able to work together in a group where more and more decisions are made these days.

Thinking creatively is a bit spongy, but this requirement is an effort to reduce the rigid uniformity that stifles most public school classes and is a major cause of dropouts among bright but bored students. Deliberating public issues is a modern reincarnation of the old speech and rhetoric class and the debate team. Self-directed learning simply requires students to demonstrate they can find information and use it on their own so they can beginning learn-

ing at their own pace as their ability permits. Most college freshman haven't got a clue how to learn on their own. Understanding human diversity sounds trendy. It's really just a high school cultural anthropology course. Colleges have been teaching them for years.

You would think demonstrating the ability to communicate in a foreign language before a student can graduate would be uncontroversial. But the compromise just passed by the Oregon House strips the education reforms of the proficiency requirement. Students just have to warm a chair in a foreign language class for two years to graduate. Why bother to require learning a second language if you cannot write or speak it? Anything less is a waste of tax money.

The "grand compromise" just engineered in the House repeals an increase in the school year scheduled to begin in 1996. The 1991 reforms increase the present school year of 175 days by more than a month over the next several years. The behind-the-scenes agreement to repeal a longer school year was engineered by fiscal conservatives who don't want to pay for it and the Oregon Education Association that fears union teachers will be asked to teach more days for the same wages they earn now. America has the shortest school year of the industrialized nations we compete with.

Students need substantive course work, but they must also be able to apply that knowledge to practical problems. Critics of the 1991 Oregon school reform offer no alternative but the status quo or Fantasies of the 50's. Many business leaders believe these reforms, while not perfect, are a belated start in the direction of improving Oregon education in an increasingly competitive world. Many high technology industry leaders believe the present school curriculum is not adequate. They were denied the chance to testify during House hearings. They will get heard when the Senate takes up the bill. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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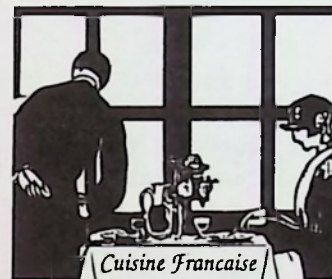
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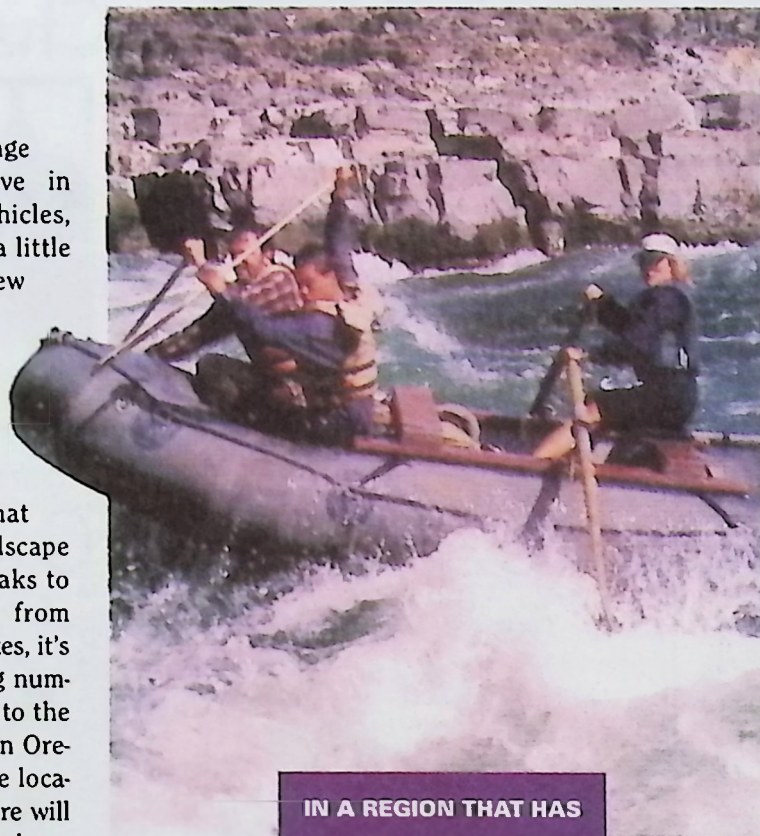
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Lights, Camera, Interaction!

*Cameras are Rolling on the
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Not unlike your average tourist, they arrive in large, unwieldy vehicles, set up camp, grab a little grub and take a few pictures – it's just that their cameras are bigger. And like your average tourist, they're drawn by the region's reputation for providing a visual change of pace. Boasting a terrain that possesses nearly every landscape imaginable, from snowy peaks to windswept badlands, from primeval forests to alpine lakes, it's little wonder that increasing numbers of visitors have flocked to the area to nab a bit of southern Oregon's hottest export – movie locations. A trip to the video store will confirm that familiar sites have played a strong supporting role in a spate of recent Hollywood films. A logger is snatched from the Umpqua Forest by extra terrestrials in *Fire in the Sky*, much to the consternation of residents in nearby Oakland. The rapids of the Rogue River nearly manage to upstage even Meryl Streep, as she battles nature and man in *The River Wild*. And standing in for the rugged terrain of the western frontier, the rugged terrain surrounding Grants Pass will be featured in two forthcoming releases, *Grizzly Mountain* and *Dead Man*.

The area will once again attract a cadre of producers, directors, writers, editors and other assorted production personnel, when they converge for **Film/Video Oregon: The 1995 Statewide Conference**, scheduled for May 18–20th in Medford. Hosted by the Southern Oregon Film & Video As-



IN A REGION THAT HAS
BUILT ENTIRE
ECONOMIES UPON SUCH
DOWN-TO-EARTH
ACTIVITIES AS LOGGING,
FISHING AND
AGRICULTURE,
MOVIEMAKING MIGHT
SEEM LIKE A FRIVOLOUS
ENTERPRISE.

FEATURE BY
Lisa Vandever

PHOTO
Scene from the movie,
The River Wild.

sociation (SOFVA), the event will be the fourth annual professional development conference for members of Oregon's growing film, video and multimedia industry. The first was hosted by SOFVA in 1992, in response to a regional economic development study that identified a need for increased training opportunities for the industry's workforce. In subsequent years the conference has been held in the state's other major production centers, Eugene and Portland, drawing industry professionals from throughout the state to attend seminars and workshops, network with peers and become acquainted with new technologies and equipment.

In a region that has built entire economies upon such down-to-earth activities as logging, fishing and agriculture, moviemaking might seem like a frivolous enterprise. To most of its practitioners, however, it is a serious undertaking – and for Oregon's economy, it can mean serious revenues. The Oregon Film and Video Office, the agency responsible for promoting and tracking this burgeoning industry, estimates that approximately \$41 million in outside revenue entered the state last year from the production of feature films, national commercials, movies for television, and television series. In addition, the state's indigenous film and video industry, including Oregon-based producers and production companies, generated almost \$60 million during 1994. One of the key industries targeted by the Oregon legislature for statewide development, the film and video sector is experiencing

the kind of success that will help diversify and strengthen the state's overall economy in these times of transition.

The impact of a Hollywood production on a local community goes far beyond the buzz of excitement caused by running into a major star at the corner coffeeshop, or a chance to make the final cut and appear in the movie's big crowd scene. During the 1993 filming of Universal Pictures' *The River Wild*, curiosity-seekers perched on rocks along the Rogue River hoping to catch a glimpse of Meryl Streep and Kevin Bacon passing downstream. Likewise, an assortment of local actors portraying denizens of the old West were given the opportunity last Fall to work with independent director Jim Jarmusch and appear on-screen with Johnny Depp in the forthcoming *Dead Man*. But aside from snapshots and individual anecdotes, the most significant memento for southern Oregon residents has undoubtedly been the combined \$10 million in revenues estimated to have been left behind in the local economy by these two productions.

In turn, the experience of hosting an outside production boosts the level of support services and employee skills available for use by Oregon-based producers and production companies, another vital component of the state's film and video industry. Operating in relative obscurity, compared to the hype created when Hollywood visits, a healthy business sector has grown up over the years around the creation of such products as commercials, promotional videos, instructional and training tapes, documentaries and, most recently, infomercials. With a more experienced workforce and the increasing accessibility of sophisticated equipment in the region, both augmented by a recent influx of film and video professionals from outside the area, a growing number of projects which were once shopped out to larger markets are now being completed in southern Oregon.

As advances in communications technology promise to present society with new possibilities, they are opening up new realms of opportunity for the state's film and video industry as well. Last year, the Oregon Film and Video Office launched the "Oregon Multimedia Initiative," a series of strategies to help position the state as a leader in the emerging area of interactive multimedia. In an alliance with the computer software, high technology, and telecommunication industries, it falls to the world of film and video to

help create the content that will make the interactive experience worthwhile - no matter what delivery mode is ultimately developed and adopted.

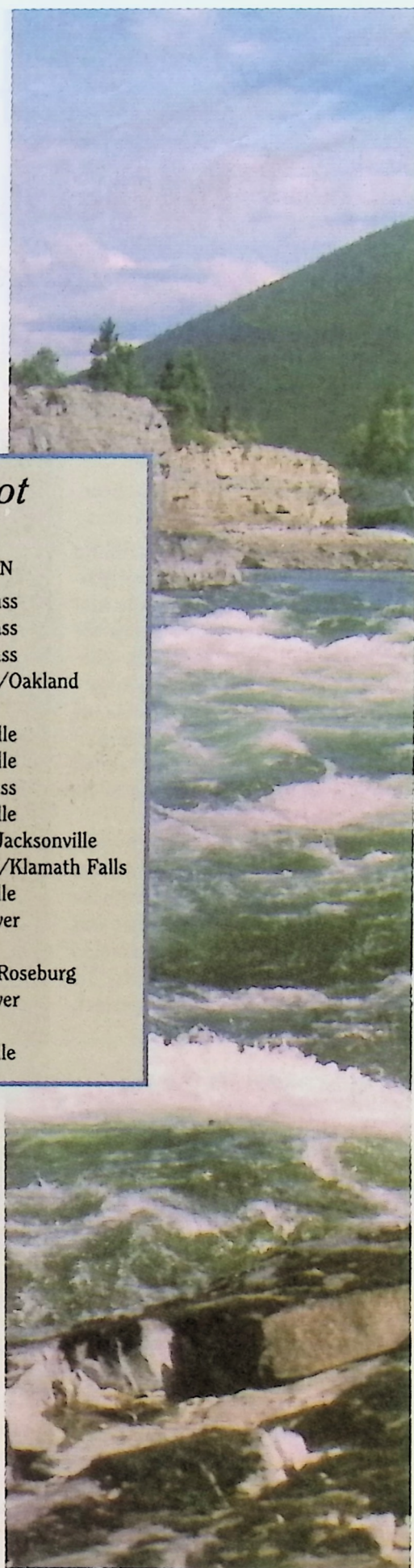
Meanwhile, the explosion of interactive works currently available on CD-ROM points to an arena where southern Oregon has begun to carve out a special niche within the industry. A Medford company, Trilobyte, has combined state-of-the-art computer programming and animation with compelling storytelling and high-quality video to create *The 7th Guest*, an award-winning interactive game that has sold over a million copies since its release in 1992. The game's much-awaited sequel,

Recent feature films shot in southern Oregon:

TITLE	YEAR	LOCATION
<i>Dead Man</i>	1994	Grants Pass
<i>Grizzly Mountain</i>	1994	Grants Pass
<i>The River Wild</i>	1993	Grants Pass
<i>Fire in the Sky</i>	1992	Roseburg/Oakland
<i>Grand Tour</i>	1990	Oakland
<i>Girl of the Limberlost</i>	1990	Jacksonville
<i>Martial Marshall</i>	1990	Jacksonville
<i>Spirit of the Eagle</i>	1988	Grants Pass
<i>Inherit the Wind</i>	1987	Jacksonville
<i>The Dream Chasers</i>	1984	Medford/Jacksonville
<i>Sacred Ground</i>	1983	Chiloquin/Klamath Falls
<i>Mystery Mansion</i>	1983	Jacksonville
<i>Hell and High Water</i>	1981	Rogue River
<i>Trouble River</i>	1977	Medford
<i>The Bull from the Sky</i>	1974	Medford/Roseburg
<i>The Great Elephant Chase</i>	1973	Rogue River
<i>The Great Northfield</i>		
<i>Minnesota Raid</i>	1970	Jacksonville

The 11th Hour, is scheduled for release this Spring, and the company is currently in production on a number of future titles. Utilizing a cast and crew comprised almost completely of area talent, the live-action video component for all of Trilobyte's projects has been shot locally, and the painstaking process of compositing that video with three-dimensional animated backgrounds can keep a small army of artists and technicians encamped at the company's Medford facility for months at a time. Working in a new medium that is still in the process of defining itself, Trilobyte is helping the regional industry to redefine southern Oregon as a place where traditional crafts and high technology converge.

CONTINUED ON PAGE 17



Mothers and Memories

Remembering the Way We Were

I was a skinny, nonstop-talking eight-year-old when my parents sent me away for the first time to a summer camp for budding athletes. Camp Winauke was selected not because I was good at sports, but because my two older brothers were. My parents insisted on treating us all equally, whether we wanted to be treated equally or not.

One morning, shortly after arriving at camp, I cut the calisthenics which started each day, stayed back in the wood plank cabin that was my temporary home, and penciled the very first letter I ever wrote. Its spelling may have been imperfect, but its logic was impeccable:

Dear Mother and Father,

I'm having a good time. I'll tell you what happend next post card. I can not tell you now becoss it is morning and I do not no what happen yet.

XXXXXX Love, Your Son XXXXXX

I didn't know it then, but that letter was one of my earliest contributions to our family archives. My loving, sentimental mother felt that almost anything ever drawn, painted, written or stapled together by one of her children was a masterwork worthy of saving for posterity. So she put my note in a fabric-covered, floral-designed sewing box that she bought especially to store these treasures. Now, 47 years later, I can recommend without reservations this simple but effective method of keeping a family archive.



IF LIFE

IS WORTH LIVING,

IT IS WORTH

REMEMBERING.

IF AN EXPERIENCE

IS WORTH HAVING,

IT IS WORTH

RECORDING.

BY

Fred Flaxman

You see, my mother isn't the only person to enjoy the memories which jump out of that old sewing box whenever it's opened. The entire family reaps the rewards of her life-long inability to throw things out. Every time we visit her in her apartment on the Florida coast, and showers temporarily force us off the beach, the old sewing box—which never was used for sewing—is there to save the day. It contains as much sunshine and as many smiles as souvenirs.

My mother made her first efforts at recording our family's story in 1935 when she purchased an unpretentious notebook for five cents. In its pages she recorded her occasional observations of her children's behavior and personalities.

"Fred is now 7½," she wrote on Jan. 6, 1948. "He loves making things, drawing, card signs, decorations for his room. He shows a good imagination and ingenuity. Children love playing with him as he has ideas for games and seems to be a leader. He is not interested at all in athletics. He jokes a lot and likes to make people laugh. He speaks very distinctly, and adults get a big kick out of hearing him talk. He sounds very bright, but in school he far from shines. He is clean and neat and keeps his room very tidy. He is artistic and appreciates a beautiful home."

It amazes me to read these notes today. My mother's observations show that I have the same personality characteristics now that she recorded before I turned eight! Do busy, job-holding young mothers (and fathers!) today take the time to keep notes like these? I hope so. It takes only a few

moments, here and there, and will mean so much later on!

My wife, Annick, like my mother, has been keeping family archives since we first started our own family. In her case, the principal medium has been letter writing. She has always remembered to save copies of what she wrote, even before photocopying machines and computers made that so easy to do.

Annick first came to the U.S. after we were married in her home town, Dinard, France. The oldest of seven children, she was the first to leave the house.

Her mother really thought she had lost a daughter, rather than gaining a son, when we boarded the Queen Mary and proceeded 3,000 miles to the west.

So Annick promised to write every month. She has kept that pledge to this day, and the collected copies of her letters now fill nine thick, three-ring notebooks. *Voila*, a complete family history, including the births and birthdays of our own two children and, now, our first grandchild.

Annick got a lot of her writing practice when, as a teenager growing up on the north coast of Brittany, she kept a journal. She felt very different from the other children in her home town. Her father was English, so her last name wasn't French. She was taller than her classmates and didn't look French. She had red hair. The family wasn't Catholic, and almost everyone else was. Annick was shy and didn't make friends easily. So her diary became her trusted confidant.

When you write a private journal like that, you can be completely frank and honest. You can treat it as a "friend," as Anne Frank did her famous journal. Then, whether or not you ever look at it again, the process of putting your thoughts on paper has served a useful purpose. If you do read these memories years later, they will bring back, however temporarily, the pleasures and the pains of a time gone by, but not lost forever.

Family archives can include notes, letters, photos, slides, videos and children's artworks. They can include audiotape recordings, too, which older children can be encouraged to make themselves. When I was 13, I worked for the summer at a drugstore and saved up enough money to buy one of the first reel-to-reel audiotape recorders. That evening I placed it under the dining room table to practice recording whatever the dinner conversation might be.

After dinner, when I rewound the tape, the first words I heard were those of my father, who sounded quite upset: "Cut the fat off those lamb chops even if they shrivel up!"

The conversation went downhill from there, and my dog ended up with the lamb chops. This argument was so ridiculous and, to


me, funny, that, the next day, I made it into a pretend radio program, adding music, a title, an opening and a close. I called it "The Fat of the Meat." It was my first "broadcast" production.

My mother cringed many years later when she learned that this tape had never been erased. This was one family memory she would rather forget! But I could never destroy it. It is the only surviving recording of my father's voice.

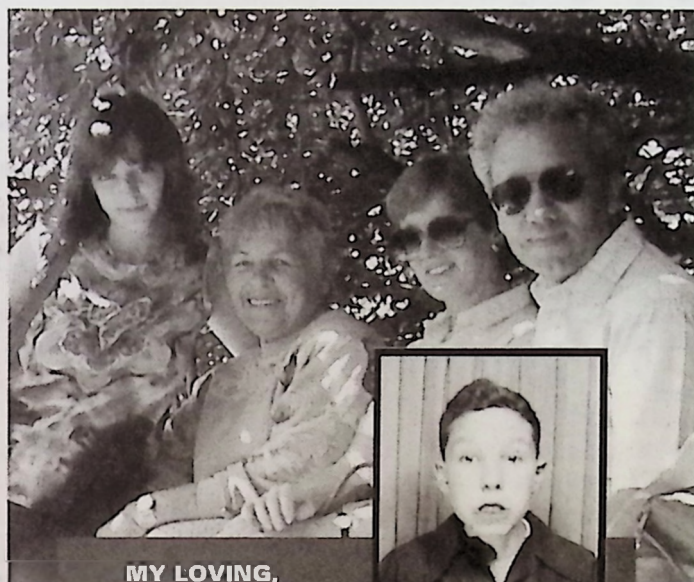
Looking back on our family archives today, I think we did a much better job with the typographic than with the aural and visual media. I wish we had tape recorded interviews with relatives who are no longer with us, that we had film of our two children as they were growing up, that we had video of my father before he had a stroke which half-paralyzed him for the last decade of his life. And I wish the audio/visual material which did survive wasn't so trivial: that I had recorded an in-depth interview with my father and mother rather than "The Fat of the Meat."

But I'm thankful that both my mother and my wife have believed so strongly in the importance of preserving family memories and creating family archives.

For it seems to me that if life is worth living, it is worth remembering. If an experience is worth having, it is worth recording.

Family archives are a way of freeze-framing the past, of keeping kids as kids forever, of retaining our own younger years, of holding onto our parents even after they've gone. Family archives can help us to understand the meaning of our own existence by letting us review our triumphs and tragedies. Family archives allow us to remember life as it once was, and will never be again. 

Fred Flaxman—a writer, editor and former public broadcasting executive—is now working on a collection of his tongue-in-cheek essays called *Sixty Slices of Life on Wry*. He and his wife live in the Griffin Creek area of Jackson County.



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Photos

Previous page: The future writer with his mother and two older brothers at home in Palisade, New Jersey, 1940. Above: The author with his wife, mother, and daughter in Monet's Gardens, Giverny, France, 1986. Left: For a quarter, an automatic camera machine at Palisades Amusement Park took and developed this 1953 column of photos.

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NATURE NOTES

Frank Lang

Earthworms

Since the first of the year, I have taken to walking my dog early in the morning. One morning last month the dog and I ventured forth to discover an earthworm disaster; worms all over the street. Dog and I were not the only ones to notice. Some distance down the street another early morning walker was gingerly making her way along looking at the ground and probably thinking, "What on earth happened?"

What happened? The previous evening we experienced the first relatively warm soaking rain of Spring, a rain that filled the available pore space in the soil with oxygen deficient water. Because of a week or so of relatively warm weather, the earthworms moved up out of their deep winter burrows to the surface to eat and breed. Earthworms normally obtain oxygen for cellular metabolism by direct absorption through their moist skin into surface capillaries and haemoglobin rich blood. Under most circumstances there is enough oxygen in the soil atmosphere to supply the worms, but there is not enough in the rain water to do the job. So out pop earthworms by the thousands, out of the grass and on to the street, where most of them perish by being crushed or from dehydration as the street dries out. I have never noticed earthworm predators taking advantage of such a bounty. I always expect to see robins and starlings out gorging themselves, but am always disappointed. Perhaps they don't care for petroleum flavored worms. Earthworms can accumulate certain pesticides in their tissues at concentrations many times that found in the soil. Small mammals and birds that eat these earthworms accumulate the pesticides in even higher con-

centrations, sometimes fatal concentrations, in a phenomenon known as biological magnification.

Our local raccoons are fond of earthworms. Often in summer, after watering the lawn, I have gone to bed only to be awakened in the middle of the night by the "chirring" sound of raccoons talking in the yard. The next morning my lawn is pock marked with shallow holes where the raccoons have been going after night crawlers.

Earthworms are extremely important soil organisms. They enhance the soil environment with their burrows by increasing soil aeration and drainage. They speed up the release of nutrients tied up in plant debris by

munching up and partially digesting leaves. The partial digested leaves are mixed with soil particles, ground up in the worm's gizzard and excreted as castings. Plant materials in the castings are broken down by soil microorganisms to a form that can be absorbed and reused by plants. Earthworms also mix the soil by bringing up soil from below the surface, as much as 40 tons per acre by some estimates. Earthworms are valuable contributors to the health and welfare of many terrestrial ecosystems. □

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Good Friends, Good Times Good Music

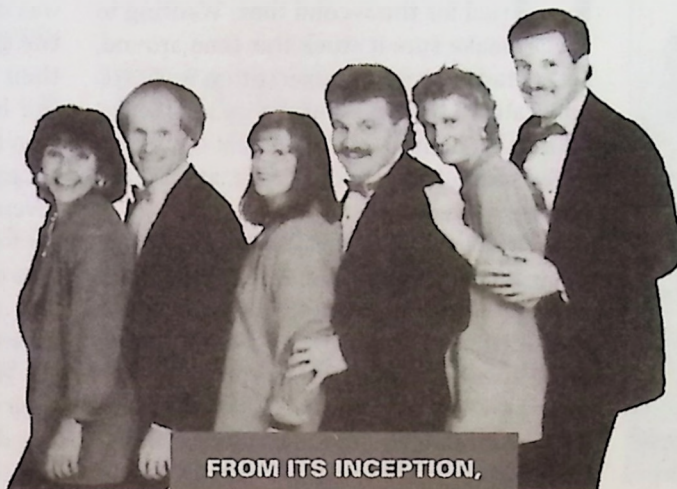
In the early 19th century, Franz Schubert used to host a bunch of his musician friends for hours of good-spirited friendship and music-making. The atmosphere of these so-called "Schubertiads" was informal, the spirits were high, and the music was breathtaking. Much of the music we hold dear today was conceived in and for this kind of setting.

There is so much discussion these days about the future of classical music in this country. Classical audiences have been distanced from live performance because of limited artist engagements, rising ticket prices, and the formality of the concert-hall setting. For many communities in our region, access to top-quality live performances is a real treat. Fortunately, thanks to organizations like the Friends of Music in Brookings, attending live performances is as easy and "friendly" as ever.

Now in its ninth season, Friends of Music continues to bring distinguished artists to perform as part of its Redwood Theatre Concert Series. Even at formal concerts, musicians are encouraged to speak to the audience about the music they are performing as a means of enhancing understanding and enjoyment. Performer-audience interchange and narrative are expected parts of the program.

The next concert will feature the brilliant vocal sextet ENCORE, directed by composer/arranger Kirby Shaw. Based in the Rogue Valley, ENCORE is an *a capella* ensemble composed of three men and three women, and presents a broad range of popular American music. Their performances typically include a bit of blues, musicals, spirituals, and old-fashioned ballads. ENCORE will fill the Redwood Theatre with their lush harmonies on Sunday, May 7, at 3:00 p.m.

Still to come this season is a recital on Sunday, October 1 by Santa Cruz based soprano Kathleen Nitz, whose credits include performances with the Sinfonia San Francisco, The Cabrillo Music Festival, and Opera San Jose. Rounding out the season will be the Ensemble Viento, a woodwind quintet from Portland State Univer-



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sity, who make their second appearance at the Redwood Theatre on Sunday, November 12.

From its inception, the efforts of Friends of Music have been directed toward enhancing the musical climate of the coast through the encouragement and support of "grass roots" music ventures. David Soiseth works to gather together some of Oregon's finest jazz musicians for a special Jazz-Swing concert in late Summer, and the informal gathering

of string and keyboard musicians playing trio sonatas and quartets has evolved into the Curry-Del Norte Chamber Orchestra. This thirty-five member ensemble has musicians from both the Oregon and California coasts, and performs in Crescent City, Smith River and Brookings. In addition to its regular concerts, the Chamber Orchestra accompanies performances of the Handel *Messiah* in Brookings and in Crescent City, and offers children's concerts in both cities.

As with any grassroots effort, support comes in just about any way you can get it. Friends of Music volunteers have financed their projects by

the sale of subscriptions and door tickets to the Redwood Theatre Concert Series, patron donations, fashion shows and garage sales.

In August of 1994, the Friends of Music moved beyond simply presenting concerts by providing the funding to initiate a Youth Orchestra for the children of Oregon and California. Both the Youth Orchestra and the Chamber Orchestra projects are administered by the Curry-Del Norte Orchestra Guild, an affiliate of the Friends of Music.

To encourage interest in music by children, Friends of Music, in cooperation with the Brookings Area Council for the Arts, has provided "mini-concerts" in grade schools. When the Ensemble Viento visits in November, they will give special workshop concerts for students in the Brookings schools.

It's not always easy making music accessible these days. But through the Friends of Music in Brookings, music and "gemütlichkeit" are in abundance on the coast. □

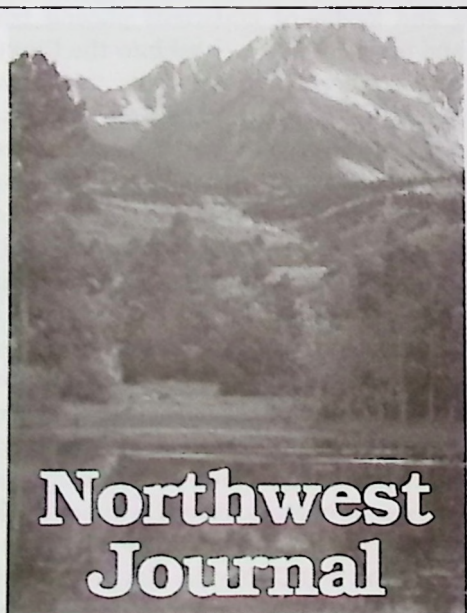
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QUESTING FEAST

Geraldine Duncann

Legend of the Wedding Cake

On April first I saw my oldest son married for the second time. Wanting to make sure it stuck this time around, every tradition, every superstition was carefully catered to, including the wedding cake. I'll bet you didn't know that most of us have never seen a true wedding cake, at least not in this century.

The Wedding Cake as we have come to know it is not a traditional wedding cake at all, but rather a product designed for the convenience of commercial bakeries. Originally, there were two cakes served at weddings, the Bride's Cake and the Groom's Cake, with the Bride's Cake supplied by the family of the bride and the Groom's Cake by the family of the groom. Each was intended to reflect the style and products of the home regions of the respective families. These cakes were most often dark heavy spice cakes filled with fruits and nuts and dripping with libation, like a traditional Christmas fruit cake. They were made months in advance and aged by wrapping in clean cloths soaked in brandy, rum, or Sherry type wines. The Groom's Cake was always round to represent the circle of eternity.

Towards the end of the 19th century the fashion had altered somewhat. The Bride's Cake became a light cake delicately flavored with orange flower water, rose water, lemon or vanilla, and decorated with a light and frothy icing. The Groom's Cake remained the rich heavy cake it had always been. Even today most wedding cakes are multi-tiered. This is not just for the sake of artistic design. By tradition, each layer had a specific function.

The top layer was removed and set aside to be saved for the couple's first anniversary. The couple would save one slice from this layer and crumble it into the batter of the cake served at their second anniversary, and so on *ad infinitum*.

The second layer was likewise removed and set aside to be served at the christening

of the couple's first born. The third layer was cut into small pieces and packaged for the guests to take home. Girls would put their slice under their pillow that night in the hopes that they would dream of the man they were to marry. In some families a slice of the perpetuated cake served at anniversaries would be crumbled into the batter for the wedding cake of each of the couples children when they married.

The fourth and succeeding layers were served to the guests at the wedding party.

With fewer and fewer families making their own wedding cakes, the entire tradition has shifted to facilitate the needs of a commercial bakery. There are no longer the Bride's and Groom's cakes. The cake is usually a light standard cake and often in a square or rectangular shape instead of the traditional eternal circle. When planning your wedding, don't let a bakery push you around!

Congratulations Sterling and Barbara!

Sterling's Groom's Cake

2 lbs melted and cooled butter or margarine

5 lbs sugar

3 dozen eggs

juice and grated rind of 6 oranges

Mix all together very well, then add:

10 tablespoons baking powder

5 pounds of flour

6 tablespoons ground cinnamon

4 tablespoons ground nutmeg

1 tablespoon ground clove

1 tablespoon ground ginger

4 cups cold coffee, or enough to make a thinnish batter.

Mix well, adding flour and coffee alternately.

2 lbs black raisins

2 lbs golden raisins

2 lbs pitted and chopped dates and/or figs

5 lbs mixed shelled raw nuts (walnuts, filberts, almonds, Brazil nuts etc. but no

peanuts), coarsely chopped

2 cups flour

Toss the flour with all the nuts and fruit, then add to the batter and stir well. Add more liquid as needed.

To bake, line all pans with bakers' parchment. Then oil and flour. Fill pans 2/3 full. Bake in a slow oven (325°) until a wooden skewer stuck in the center comes out clean. The time for this will vary greatly depending on the size of the layers. Sterling's cake took 1 hour for the smallest layer and 2 1/2 hours for the largest layer. The layers were 2 inches deep and were 6", 8", 10" and 12" in diameter. Each tier was made of two layers.

Remove the pans from the oven, set on racks and allow to cool completely before removing. While cakes are in the pans paint numerous times, (until cakes are very moist, or eve wet) with basting syrup.

Basting Syrup

2 cups water
2 cups sugar

Simmer gently for 30 minutes, then add:
2 cups cream sherry
1/2 cup brandy or rum.

Simmer for another 10 minutes.

Leave cakes sit in pans over night or longer before decorating. Decorate as you will.

Barbara's Bride's Cake

Preheat oven to 350° and line, oil and flour all pans according to instructions for Groom's Cake.

1 lb melted and cooled butter or margarine
2 lbs sugar
18 eggs, separated
1 cup lemon juice
grated rind from 6 lemons

Set egg whites aside. Mix yolks with remaining ingredients until creamy, then add alternately:

2 lbs of flour mixed with 4 tablespoons of baking powder enough milk to make a thick batter

Mix exceedingly well with electric mixer. Beat egg whites until stiff and gently fold into the batter. Fill pans 2/3 full and bake until done. Use wooden skewer test. leave cakes in pans until cool. When completely cool but while still in the pans, trim off any of the cake that has risen above the rim of the pan.


Since Barbara adores lemon, I used a lemon curd filling between the layers of her cake. For lemon curd filling follow the recipe for lemon meringue pie filling on back of cornstarch box.

Decorate as you will and good luck.

Idea: Icing a cake can be a really difficult. Each time you apply some frosting your knife picks up some of the crumbs and you wind up with a cake that looks like it has a

bad case of acne! To avoid this make a glaze. For the bride's cake I just used some lemon curd. You can easily make a glaze of any flavor you want by mixing a bit of cornstarch with fruit juice and whisking over a moderate heat until thickened. Spread this over all surfaces of the cake and let sit for an hour or so until it dries some. You can then apply the icing with no crumb and no hassles!

Another idea: what can you do with all that cake that was trimmed off the tops of each layer? If the kids don't eat them all up as snacks, freeze them until you need a quick and easy special dessert. Then thaw them, crumble into a bowl and fold in

stiffly whipped cream. Pack into a round bowl or mold and refrigerate until firm. Then turn out onto a serving dish and decorate with more cream and fresh fruit. 

Geraldine Duncann is a writer/photographer, artist and teacher living in Talent. You can hear *The Questing Feast*, weekdays on JPR. For information about "The Questing Feast," Geraldine's cooking school, or any food related questions, send a SASE to The Questing Feast, 3200 Anderson Creek Road. Talent, OR 97540, or call (503) 535-6473.

TUNED IN *From p. 3*

menu of local information choices or connect to the Internet. Once on the Internet you can connect to any of the other Internet-connected services in the world. Full e-mail, telnet and FTP access is provided. For those with graphical interface hardware and software, JEFFNET also provides the ability to "surf" the World Wide Web (WWW) using the Netscape software. Unlike some other services, JEFFNET is currently set up on a flat monthly fee basis (\$10 per month). It promotes broad access to information by not adding charges based upon the amount of time used.

For distant computer users who have access to outbound 800 telephone numbers, or who are already connected to the Internet and can telnet into JEFFNET, it is also possible to use JEFFNET on the same cost basis as local residents from non-Jackson county locations.

We are sensitive to not having JEFFNET grow in a fashion which exceeds our prudent oversight and operational responsibilities. As a service to JPR Listeners Guild members, we are making a special offer to you. The first 100 members who phone in (552-6301) and request a trial account can sign on to JEFFNET free for 30 days. After that period you'll be able to decide whether or not you'd like to continue your account on a paid (\$10 per month) basis. If you phone in and aren't in the first 100, we'll take a waiting list and when we see how many new members are on-line after that period has elapsed, we will try accommodate the next batch of users.


Recently I was talking with a senior ex-

ecutive at the Corporation for Public Broadcasting about the computer world and CPB's CWIS program. "It's like radio in the early 1920's," he said. "It's exciting, it's a bit haphazard, with enormous information service potentials. It's exactly where public radio should seek to be," he added.

That's the way we see it too. In 1975, anyone who had predicted what Jefferson Public Radio, a tiny ten-watt service barely audible in Ashland, might become would have been dismissed as a raving lunatic. We have all built JPR from the ground up with a bit of vision, a lot of perspiration and a modicum of daring.

We're applying some of those same qualities to the emerging information highway. With the federal relationship to public radio - without which JPR would never have existed - holding an uncertain future, we think the marriage of public radio and the computer world may be among our best possibilities for preserving and strengthening our regional role in providing these services which mean so much to so many.

No one can predict the future. But we can try to meet it creatively. Just as we pioneered translators, solar-powered transmission systems, satellite stations and digital microwave technology, we're trying out another new frontier to better serve the community.

Stay tuned for the results. Or better yet, log on. 

Ronald Kramer is Jefferson Public Radio's director of broadcasting.



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ON THE SCENE

Julie M. McCarthy

Land of Courtesies and Contradictions

TOKYO — "The nail that sticks up gets pounded down," goes the saying I've heard repeatedly since I arrived in Japan. I discovered what this meant when I went to register as a foreign resident.

"Why do you need my fingerprints?" I asked the clerk. "In America, we only fingerprint criminals." He shrugged sheepishly while his supervisor shot me an angry look. Another foreigner at the counter offered the only explanation I got: "In Japan," he said with a wry smile, "foreigners ARE criminals."

But the same country that fingerprints foreigners can also extend unusually generous gestures. Imagine a moving company that sends a letter saying, "We are humiliated by our carelessness," and then in 24 hours repairs the damage. In a place this excruciatingly polite, cab drivers wear white gloves and expect no tip, while evening newscasters bow to their television audience. As the sanitation crew hauled away my trash the other day they bowed to me from their truck—and kept bowing until they drove out of sight!


But the contradictions in this society can be as bewildering as the courtesies are appealing. For example, even in this health-conscious country where nature is honored above all else, smoking competes with drinking as the number one pastime. On a morning train ride to Kyoto I had to sprint through eight smoking cars before exhaling at the canteen where sake flowed freely.

Some Japanese drink as hard as they work. When out late at night I frequently

find myself dodging drunken men who are stumbling home. While Japan's crime-free streets allow me to walk alone and unafraid in the dark, prime-time soap operas graphically depict wives being battered.

It may sound strange for a radio reporter to say the most intriguing sound of all here is silence. Packed subways are pin-drop quiet because nearly everyone is sleeping! In this nation of workaholics, even children take advantage of the ride to slump over their 40-pound designer bookbags and take naps. Those who aren't sleeping are often quietly reading the thick comic books called "Salaryman," which chronicle the office intrigues of Japan's overworked corporate soldiers. And when the train suddenly stops in the middle of the tunnel between stations, no one

grumbles or complains. Most people sit silently and accept the delay—no nail sticks up.

Yet it's precisely Japan's contradictory qualities and Buddhist-inspired acceptance of things that hold such fascination for me. Every day I find myself alternately awed and absorbed by this stunningly complex society. 

Julie McCarthy moved to Japan last fall to become NPR's Tokyo correspondent. Prior to her appointment, she was an editor on the Foreign Desk.

With the theme "Lights, Camera, Interaction!" - **Film/Video Oregon** has been designed to give conference attendees the opportunity to explore this convergence from a variety of angles. Individuals from throughout Oregon, working in all aspects of film, video and multimedia, will come together to brush up on the business of the industry, and enhance their skills and knowledge in a variety of creative and technical arenas - both traditional and cutting edge.

At the core of the conference is a well-rounded program of seminars and workshops led by a stellar cast of industry professionals - the majority of them drawn from southern Oregon's own growing pool of talent. The fine art of cinematography will be the focus of a workshop featuring Gerald Hirschfeld, author of *Image Control*

and director of photography for over 40 feature films, including *Young Frankenstein* and *My Favorite Year*. Producer/director Kevin Peer, with extensive credits including *National Geographic EXPLORER* and films for the National Park Service, will detail the aesthetics and practice of the documentary form. Literary agent Roberta Kent, who has represented writers, directors and producers for the worlds of publishing and film, will shed light on "pitching" - the elusive skill that can make or break a project's chance of moving from paper to the screen. Meanwhile, the creative process of putting ideas to paper in the first place will be explored by screenwriter Miquel Tejada-Flores, the scribe behind a range of features such as *Revenge of the Nerds*, *Fright Night II* and *Three for the Road*, and by consulting producer Sam Egan, whose credits include the series *Northern Exposure*, leading a seminar on writing for episodic television. Finally, addressing a resource shortage that cuts across all aspects of a deadline-driven industry, Dana Rayburn, an organizational

consultant who runs Freehand Business Services, will offer a special seminar on the crucial area of time management.

Regional experts will also head up a number of sessions addressing the many technological innovations revolutionizing the industry. COBI Digital, a Medford company featuring some of the most advanced post-production equipment available in the Northwest, will be the site of an intensive workshop on digital-based production and editing. A team of specialists from the library at Southern Oregon State College will map out the Internet, with special emphasis on the ramps of the information superhighway leading to the most useful areas of data for film and video practitioners. Representatives from Trilobyte will, of course, be on hand to share some of the techniques they've developed

in creating their successful series of games, while use of the software tool that helped produce the digital environments of many interactive titles, including *The 7th Guest*, will be demonstrated by Ash-

fomericals. Attorney Ben Kaminash will cover the legal aspects of incorporation. A seminar on the creation and acquisition of music will be led by John Breheny, author of *The Craft and Business of Songwriting*. Armin Ganz, whose work can be seen in such major films as *Bull Durham*, *Tucker* and *Blaze*, will cover the artistry of production design. Guiding a workshop on directing actors for the camera will be writer/director Matthew Robbins, with credits as diverse as *Dragonslayer* and *Corvette Summer*. And rounding out the conference's focus on emerging technologies, Paul LeFevre of LucasArts Entertainment Company will detail the tools necessary for creating in the new media.

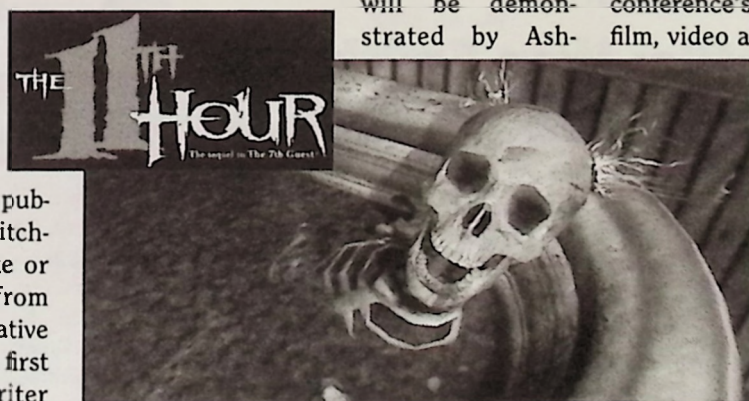
Recognizing that what is good for the overall health of Oregon's production industry benefits its local constituents as well, SOFVA stepped forward to host the first annual statewide conference in 1992. Since then, SOFVA's counterpart organizations in Eugene and Portland have taken on the hosting honors, with each region contributing their own particular strengths and insights to the development of the whole. As **Film/Video Oregon** comes full circle to return to southern Oregon, this year's event will allow participants to gather once again and enjoy a view of their industry from a unique point of vantage. From the site of the conference's genesis, members of Oregon's film, video and multimedia community will

look back on the gains they have made in the past few years - and ahead to the future, as they collaborate in creating a statewide industry that will continue to thrive.

Further information on Film/Video Oregon may be obtained by calling the Southern Oregon Film & Video Association at 1-800-888-5920. ☐

“

THE OREGON FILM AND VIDEO OFFICE, THE AGENCY RESPONSIBLE FOR PROMOTING AND TRACKING THIS BURGEONING INDUSTRY, ESTIMATES THAT APPROXIMATELY \$41 MILLION IN OUTSIDE REVENUE ENTERED THE STATE LAST YEAR FROM THE PRODUCTION OF FEATURE FILMS, NATIONAL COMMERCIALS, MOVIES FOR TELEVISION, AND TELEVISION SERIES.

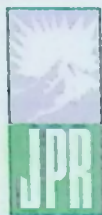


Medford-based Trilobyte will release its newest interactive game, *The 11th Hour*, this Spring.

land-based CyberROM Technologies.

Additional luminaries will travel from points north and south to add their particular areas of expertise to the conference program. Tyee Production's Jeff Brown will explore the particulars of producing in-

Lisa Vandever is Program Director of Southern Oregon Public Television, and is a board member and past president of the Southern Oregon Film & Video Association.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

The Lyric Opera of Chicago returns to JPR this month, Saturdays at 10:30am, beginning May 6.

Also, this month we will focus on the music of Arvo Pärt. Many of his recent works are featured this month on *First Concert* and *Siskiyou Music Hall*.

Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

Legendary African vocalist Oumou Sangare is profiled on *AfroPop Worldwide*, Saturday, May 13 at 1:30pm.

Catch some rockin' blues and soul as Little Milton and Solomon Burke set fire to *BluesStage*, Sunday, May 28 at 2:00 pm.

Also on May 28, saxophonist Paul Winter visits *New Dimensions* at 4:00 pm.

News & Information Service KSIK / KAGI

The Diane Rehm Show premieres on JPR's News and Information stations May 1. This daily national call-in talk show, produced by public radio station WAMU in Washington, D.C., will air weekdays from 7am - 9am.

Other changes this month: Pacifica News's second broadcast moves to 5:30pm, and the BBC Newshour will air live via satellite weekdays at noon. There are many other program changes, so consult the listings on pages 24 and 25.

Volunteer Profile: Wen Smith

Wen writes and hosts the weekly feature "Speaking of Words," heard on *The Jefferson Daily* every Monday, and on Saturday's edition of *First Concert*. This feature also occasionally airs across the nation on *Monitor Radio*.

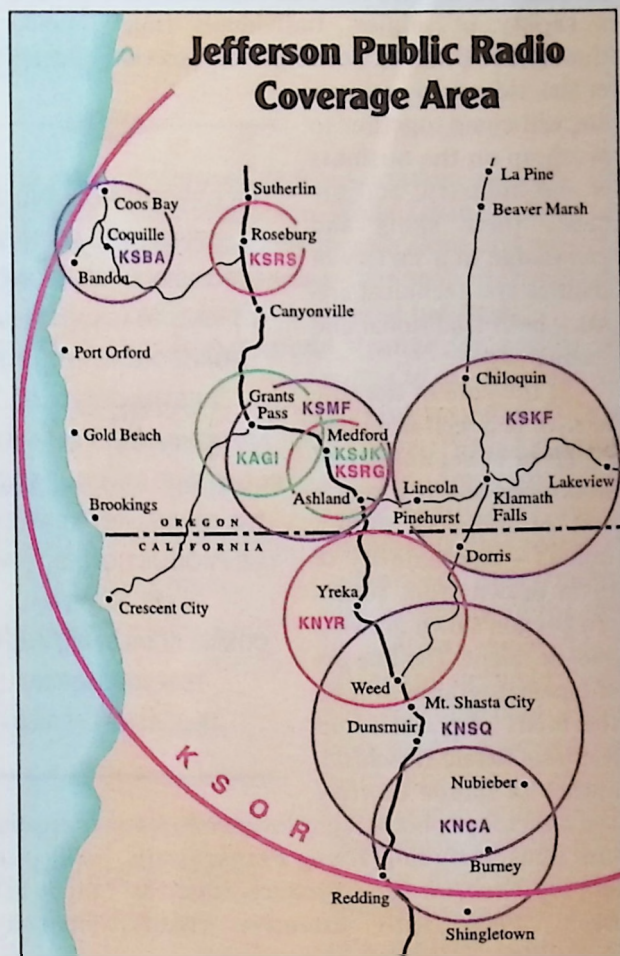
Wen remembers being in love with words since infancy. "My parents always read to me, and I could read before I entered the first grade," he recalls. Wen started a school newspaper in junior high, and later wrote for his college newspaper at UCLA, where he majored in English. He taught English at Santa Monica College, and started that institution's broadcasting program.

"I always stayed active in journalism while I was teaching," Wen says. "On the side I published the *Palisadean Post* in Pacific Palisades, California, a weekly which won numerous national journalism awards." And for those of you keen on public radio trivia, Wen gave KCRW (the NPR station in Los Angeles) its call letters!

We're extremely grateful to have Wen's talents at Jefferson Public Radio.



Wen Smith, 1943



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulalake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRR 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Lyric Opera of Chicago	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 The Russian Pianists
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Jazz Classics in Stereo (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Joe Frank (Wednesdays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Ken Nordine's Word Jazz (Thursdays)	1:00 Pie In The Sky	2:00 BluesStage
6:00 Northwest Journal	10:00 Jazz (Mon-Wed)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
6:30 Jefferson Daily	Jazzset (Thursdays)	2:30 World Beat Show	4:00 New Dimensions
7:00 Echoes	Jazz Revisited (Fridays)	5:00 All Things Considered	5:00 All Things Considered
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Selected Shorts (Tuesdays)		8:00 Grateful Dead Hour	6:30 Folk Show
Flywheel, Shyster & Flywheel (Wednesdays)		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	12:15 Rogue Valley Civic League Forum (May 12)	8:00 Sound Money	10:00 Sound Money
9:00 Monitor Radio	1:30 Pacifica News	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:00 Healing Arts	2:00 Radio Sensación
City Arts of San Francisco (Tuesday)	3:00 Marketplace	10:30 Talk of the Town	8:00 BBC World Service
Quirks and Quarks (Wednesday)	3:30 As It Happens	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:00 BBC Newsdesk	12:00 The Parents Journal	
Voices in the Family (Friday)	5:30 Pacifica News	1:00 C-SPAN'S Journal	
12:00 BBC Newshour	6:00 European Journal	2:00 Commonwealth Club of California	
1:00 Talk of the Town (Monday)	6:30 Marketplace	3:00 Inside Europe	
Pie In The Sky (Tuesday)	7:00 The MacNeil-Lehrer Newshour	3:30 Second Opinion	
51 Percent (Wednesday)	8:00 Northwest Journal	4:00 Bridges	
	8:30 Marketplace	5:00 To the Best of Our Knowledge	
	9:00 BBC World Service	8:00 BBC World Service	

Program Producer Directory

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635 MASSACHUSETTS AVENUE NW
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AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
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LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (202) 775-8686
PIPEDREAMS
SOUND MONEY
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484 LAKE PARK AVENUE #102
OAKLAND CA 94610

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SAN FRANCISCO CA 94131
(415) 759-1500

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

NORTHWEST JOURNAL
NORTHWEST PUBLIC AFFAIRS NETWORK
Listener line: (206) 626-6771

SADLER'S OREGON OUTLOOK
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SOSC COMMUNICATIONS DEPARTMENT
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ASHLAND OR 97520

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12400 VENTURA BOULEVARD
SUITE 304
STUDIO CITY CA 91604

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CLASSICS & NEWS SERVICE

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YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
Lyric Opera of Chicago

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm-3:00pm
The Russian Pianists

Vladimir Leyetchkiss shares his vast knowledge-and vast record library-of the great tradition of Russian piano performance.

3:00pm-4:00pm
Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- May 1 M Stravinsky: *Firebird*
- May 2 T Schubert: Piano Sonata in A, "Little"
- May 3 W Part*: *Fratres*
- May 4 Th Dvorak: Symphonic Variations
- May 5 F Brahms: Piano Trio No. 1
- May 8 M Debussy: *La Mer*
- May 9 T Beethoven: Piano Trio Op. 1 No. 1
- May 10 W Prokofiev: Violin Sonata No. 2
- May 11 Th Kodaly: *Peacock Variations*
- May 12 F Mozart: Piano Concerto No. 23
- May 15 M Rautavaara: *Cantus Antarticus*
- May 16 T Tchaikovsky: String Quartet No. 1
- May 17 W Part*: Berlin Mass
- May 18 Th Weber: Bassoon Concerto No. 2
- May 19 F Schumann: Symphony No. 4
- May 22 M Schubert: Symphony No. 3
- May 23 T Ravel: Piano Concerto
- May 24 W Lisogub: Cello Sonata
- May 25 Th Debussy: *Iberia*
- May 26 F Schumann: *Carnaval*
- May 29 M Vivaldi: *Gloria*
- May 30 T Prokofiev: *Lt. Kije* Suite
- May 31 W Part*: Instrumental works

Siskiyou Music Hall

- May 1 M Ibert: Flute Concerto
- May 2 T Beethoven: String Quartet Op. 59 No. 1
- May 3 W Vaughan Williams: Symphony No. 8
- May 4 Th Copland: *Appalachian Spring*
- May 5 F Brahms: Violin Concerto
- May 8 M Kodaly: *Hary Janos* Suite
- May 9 T Schumann Symphony no. 3
- May 10 W Part*: Te Deum
- May 11 Th Mozart: Bassoon Concerto
- May 12 F Saint Saens: Violin Concerto No. 3
- May 15 M Rodrigo: *Concierto para un gentilhombre*
- May 16 T Grieg: *Peer Gynt* Suites
- May 17 W Schubert: "Wanderer" Fantasy
- May 18 Th Wagner: *Prelude and Liebestod*
- May 19 F Gliere: Horn Concerto
- May 22 M Mozart: Symphony No. 29
- May 23 T Ravel: *Le Tombeau de Couperin*
- May 24 W Part*: *Miserere*
- May 25 Th Britten: Variations on a Theme of Frank Bridge
- May 25 F Brahms*: Double Concerto
- May 29 M Ives: Symphony No. 3
- May 30 T Dvorak: Serenade for Strings
- May 31 W Schubert: "Trout" Quintet

HIGHLIGHTS

Lyric Opera of Chicago

May 6 *Fedora*, by Umberto Giordano
 Cast: Mirella Freni, Placido Domingo, Jonathan Summers, Cynthia Lawrence, Robert Tweten, Victor Benedetti. Conductor: Bruno Bartoletti.

May 13 *Capriccio*, by Richard Strauss
 Cast: Felicity Lott, Kurt Streit, Rodney Gilfry, Jan-Hendrik Rootering, Emily Golden, Gerald Finley. Conductor: Andrew Davis.

May 20 *Candide*, by Leonard Bernstein
 Cast: Barry Banks, Elizabeth Futral, Timothy Nolen, Phyllis Panchella, Deborah Darr, Dale Travis, Zale Kessler. Conductor: George Manahan.

May 27 *Aida*, by Verdi
 Cast: Aprile Milo, Lando Bartolini, Dolara Zajick, Timothy Noble, Dimitri Kavrakos, Carsten Stabell. Conductor: John Fiore.

St. Louis Symphony

May 6 Verdi: *Requiem* Soloists: Deborah Voigt, Camellia Johnson, Gary Lakes, Kenneth Cox. St. Louis Symphony Chorus, Thomas Peck, director. Conductor: Leonard Slatkin.

May 13 Berlioz: *Le Corsaire* Overture; Corigliano: *Elegy*; Barber: Symphony No. 1; Brahms: Violin Concerto. Itzhak Perlman, violin. Leonard Slatkin, conductor.

May 20 Copland: Organ Symphony; Saint-Saens: Symphony No. 3 ("Organ"); Mahler: excerpts from *Des Knaben Wunderhorn*. Simon Preston, organ. Sylvia McNair, soprano. Leonard Slatkin, conductor.

May 27 Claude Baker: "Shadows": Four Dirge-Nocturnes for Orchestra; Mozart: Piano Concerto No. 24 in C Minor, K. 491; Brahms: Symphony No. 4 Evgeny Kissin, piano. Leonard Slatkin, conductor.

St. Paul Sunday Morning

May 7 The Baltimore Consort: Popular music of Renaissance France and early music of Scotland

May 14 The Emerson String Quartet with Edgar Meyer, double bass.

May 21 Julia Bogorod, flute; Charles Ullery, bassoon; Layton James, harpsichord.

May 28 Marian McPartland, piano



Bassist/composer Edgar Meyer (center) with The Emerson String Quartet will perform on *Saint Paul Sunday Morning*, May 14, on the Classics & News Service



**SAINT PAUL
 SUNDAY
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SPEND YOUR SUNDAYS WITH FRIENDS – invite Bill McGlaughlin and his musical guests into your home with Saint Paul Sunday Morning. Every week the program features a satisfying blend of music and conversation – a recipe that has created public radio's most popular classical music performance program.

Sundays at 9:30am
CLASSICS & NEWS SERVICE

This program is produced by Minnesota Public Radio and distributed by Public Radio International. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.

Musical Enchanter Radio Theater

Imagine leaping out of a parachute ... witnessing a shark dive ... or traveling through the Milky Way to clean up our space junk. A story begins ... then a beautiful song ...
Musical Enchanter Radio Theater.

Imagine learning about habitats and nightcrawlers from the Campfire Scientists or hearing a traditional legend retold ...
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Imagine real life adventures with grizzly bears and sunken treasure. Brain-teasers and enlightening interviews ...
Musical Enchanter Radio Theater.



Hosts Tish Steinfeld and Paul Richards

And if this is not enough, imagine the real reward ... cuddling up with the family around the RADIO to experience an entertaining audio adventure ...

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Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm
Wednesday: Flywheel, Shyster and Flywheel
(Beginning April 12) A BBC production of the recently rediscovered scripts of a Marx Brothers radio series originally broadcast in 1932. Michael Roberts recreates Groucho's role.

9:30pm-10:00pm
Wednesday: Joe Frank: In the Dark
He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordline's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Jazz Classics in Stereo
Host Robert Parker brings classic jazz recordings back to life with a remarkable electronic process which gives old 78s the realism of a live performance. Most of the material comes from Parker's archive of over 25,000 rare 78s.

10:00pm-10:30pm

Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset
NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-1:30pm Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm

The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

May 4 Shirley Horn

May 11 To be announced

May 18 Ralph Peterson, Mike Stern

May 25 Ron Carter/Houston Person

AfroPop Worldwide

May 6 Carnival '95: The Return of Haiti

May 13 Oumou Sangare

May 20 A Visit to Cape Verde

May 27 The Cuban Connection

Marian McPartland's Piano Jazz

May 7 Dick Katz

May 14 Jaki Byard

May 21 Dr. John

May 28 Helen Merrill

BluesStage

May 7 Trudi Lynn, Carol Fran & Clarence Holliman

May 14 Mitch Woods

May 21 A visit to Beale Street

May 28 Little Milton, Solomon Burke

Confessin' the Blues

May 7 Elvin Bishop's Blues

May 14 Jack Dupree's Champion Blues

May 21 Porch Blues

May 28 One Man Bands

New Dimensions

May 7 The Spirit of Service, with Lynne Twist & Charles Garfield

May 14 Virtual Community and the New Millennium, with Howard Rheingold

May 21 Wild Heart: The Politics of Place, with Terry Tempest Williams

May 28 Making Music with The Wild Things, with Paul Winter

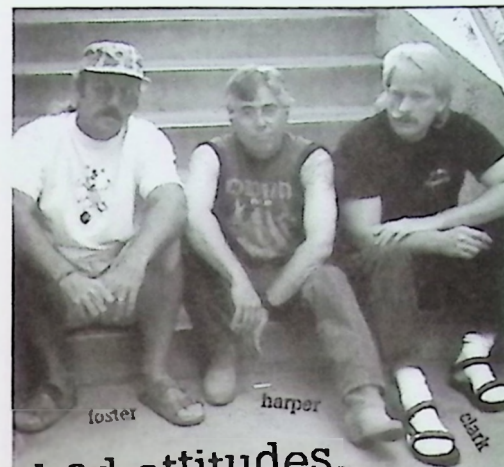
Thistle & Shamrock

May 7 Ceilidhing Towards the Millennium

May 14 Irish America

May 21 Singers, Songwriters

May 28 Celtic Music: The '70s



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MONDAY-FRIDAY

5:00-8:00am

Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

7am-9am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00am-11:00 a.m.

Monitor Radio

11:00AM-NOON

MONDAY

People's Pharmacy

TUESDAY

City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

WEDNESDAY

Quirks and Quarks

The CBC's award-winning science program.

THURSDAY

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY

Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

Noon

BBC Newshour

Live from London, a full hour of the day's latest news.

12:15PM-1:00PM

MAY 12

12:15pm: Rogue Valley Civic League Forums

Pre-empts BBC Newshour and Software/Hardtalk.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY

Ple In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

ALTERNATE FRIDAYS

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM-3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm

BBC Newshour

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00pm-6:30pm

European Journal

From PRI and Radio Duettsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm

Marketplace

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

Quirks & Quarks

The CBC's award-winning science radio magazine.

Wednesdays at 11am

News & Information

"Here is a program that really takes parenting seriously."

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T H E
PARENT'S
JOURNAL
with Bobbi Conner

The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists, and others who care for and about children.

Saturdays at Noon

News & Information

8:00pm-8:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-10:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



The Diane Rehm Show premieres on JPR's News & Information Service beginning May 1st—check listings for details.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
Inside Europe

3:30pm-4:00pm
Second Opinion

Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



from the
Canadian Broadcasting Corporation

Weekdays at 3:30pm
News & Information

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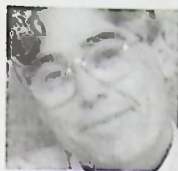
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BACK SIDE OF THE BOOM

Tim Harper

Let the Good Times Roll

I was talking to a friend the other day and he mentioned he had just read an article about how much time people around the world take off from work. It seems that most of the world – with the possible exception of our good friends on that little island off the coast of Asia – takes a lot more vacation time than do Americans. About twice as much. Now this got me to thinking, gang, because we pride ourselves, especially we boomers, on how productive we are. On how dedicated and efficient our work ethic is. There is a part of our psyche, instilled by our World War II parents and the prosperity and dominance of our country in the fifties, that tells us we're just the best around and that is that. Comes from the fact that the particular war in question was really won by production and we, quite frankly, won it. So we grew up believing – and if the truth be told, even among the most liberal and New Agey of us, really still believe – that when it comes to just about anything from hot-dogs, to helicopters, to hound dogs, there just ain't anybody quite like us.

Hate to disabuse y'all of any fondly held beliefs, but as one of our more popular icons of hedonism, the one and only Ms. Madonna, would say . . . "NOT!"

Most of the world, these days, does just fine in the areas of production and quality, and they've got some pretty innovative ideas and solutions (another area we tend to claim as our own little private domain) floatin' around those foreign brains as well.

So I'm left with this question – how come they seem to be havin' more fun?

I mean, I can put up with a lot of things: not being the top economic dog on the block; finding that other people's products might just be a little better than ours; I might even – though I'm sure it could never happen until hell froze over, time stopped and Geraldo Riviera got real – I just might even accept that some foreign folks could

maybe, possibly, on a real good day, fly airplanes as well as us; but I can not as an American and especially a self respecting, 60's-surviving, raised on Rock-N-Roll Boomer, live with the fact that they could be havin' more fun.

I mean, heck, some things are just too much to bear.

We've let our country and our generation down, friends. We, the people who invented Disneyland, the Cadillac Ranch, and the submarine races on Fordham Road. We, who produced Frank Zappa, Hunter S. Thompson and the Lennon Sisters; who raised nonsense and goofing off to high art. We, who created *Gilligan's Island* for God-sake! We've now put ourselves in a position where almost the whole rest of the world takes twice as much time to play as we do. And they're having fun! Runnin' all about the planet raisin' Cain and spendin' money and bein' –well, to tell the truth, more American than us.

It's intolerable, gang, and we can not let it continue.

So I am issuing this call. We must stand up as Americans and Boomers. We must rise up from our desks, our factories, our fields. We must go out from our places of employment – sally forth and play! We must prove to the rest of the world that no one on the planet does fun better than us. We must reclaim our generational heritage.

And though I am but one small voice, soon it will grow, until we are once again united as a nation dedicated to silliness.

It's time to get serious about fun! ☐

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.



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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (through October 29); *This Day and Age* by Nagle Jackson (through October 28); *Blood Wedding* by Federico Garcia Lorca (July 26 - October 29); *Pravda* by Howard Brenton and David Hare (through July 19); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* - Richard (June 7 - October 7); *Macbeth* (June 6 - October 6); *The Merry Wives of Windsor* (June 8 - October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (through October 28); *From the Mississippi Delta* by Dr. Endesha Ida Mae Holland (through June 24); *The Cure at Troy* by Seamus Heaney (July 5 - October 29). For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ *Forever Plaid* will be presented by the Oregon Cabaret Theatre through May 22, Thursday - Monday at 8pm. The Plaids are a male harmony quartet who were killed in a crash on the way to their first big concert. Due to the expanding holes in the ozone layer, they are able to come back for one night only to do the show they never got to do. Harmonies and comedy blend to create an evening filled with songs from the 1950s. For tickets, or a brochure contact the Cabaret (located at the corner of First and Hargadine) or PO Box 1149, Ashland. (503)488-2902

◆ *The Caucasian Chalk Circle* by Bertolt Brecht will be presented by the Southern Oregon State College Department of Theatre Arts.

Brecht presents the thirteenth century Chinese parable of the chalk circle in the epic theatre form for which he is famous. It is the story of an adoptive mother's love for her child, and the triumph of that love in the face of adversity. This renowned classic of world theater will incorporate an original musical score composed by Michael Turner and Ken Deveney, as well as mime, singing and dance. Performances are scheduled for May 11, 12, 13, 19, 20 and 21 at 8pm. A special matinee performance is also scheduled for May 21 at 2pm. For tickets and information call: (503)552-6348

Music

◆ The Music Department of Southern Oregon State College will present the following events in the Music Recital Hall: Eugene Vocal Arts Ensemble Concert on Friday, May 5 at 8pm; Senior Recital: Nevin Van Manen - piano on Saturday, May 6 at 8pm; Guitar Recital on Tuesday, May 23 at 8pm; Symphonic Band Concert on Friday, May 26 at 8pm. For tickets and information call: (503)552-6101

◆ The Southern Oregon Repertory Singers will present their third annual concert with the Northwest Bach Ensemble on Sunday, May 21 at 8pm at the Southern Oregon State College Music Recital Hall. The concert will feature two choral works, J.S. Bach's third motet, *Jesu, meine Freude*, and Handel's *Coronation Anthem No. 2 (The King Shall Rejoice)*. Northwest Bach Ensemble's director, Philip Bayles, will direct the 28 voice chamber choir and instrumentalists in the Bach Motet; the Handel will feature the same performers as directed by the Repertory Singers' director, Dr. Paul French. Rounding out the concert will be Mozart's Piano Concerto #17 in G, K. 453, as played by Mr. Bayles, and directed by Dr. French. Tickets are available at Cripple Creek Music and Tree House Books in Ashland, Molly Reed Interiors in Medford and The Book Depot in Grants Pass, or at the door. For information call: (503)488-2307 or (503)482-5017

◆ The Encore Duo, consisting of violinist Sherry Kloss and pianist Mark Westcott, present the "Music Institute for the Development of Personal Style," four days of intense study, imaginative coaching, public performances and round table discussions on issues for musicians. Inspired by the legacy of the great Jascha Heifetz, the Institute takes place June 26-29 in Ashland. Deadline for enrollment is May 26, 1995. For more information, call (503) 488-1132.

Exhibits

◆ Rogue Gallery and Art Center will present an Ikebana Extravaganza May 19 through 26. Classes, demonstrations, special opportunities, and interactive exhibits will be included. Also, Flora Henningson and the Ikebana Class, and potters: Jim Robinson, Wataru Sugiyama, Phil Fishwick, and Bonnie Morgan will be part of this event. For more information call: (503)772-8118

◆ The Wiseman Gallery on the campus of Rogue Community College will present the works of Chris Hero through May 12 with a First Friday Reception on May 5 from 6 - 9pm. The artist paints traditionally in a post-modern style utilizing the medium for social change. Also, a Student Exhibit will be presented May 22 through June 9. The art students at Rogue Community College celebrate with the work they have produced during the school year. A First Friday Reception will be held June 2 from 6 - 9pm. For more information call: (503)471-3500

◆ FireHouse Gallery and Rogue Community College will present the works of Lonni Feather through May 12 with a First Friday Reception on May 5 from 6 - 9pm. Mixed media paintings on layered glass, have become expressions of per-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

sonal statements about human feelings and emotions for this artist. The gallery will be closed for installation May 14 - 17. Also, the pastel drawings of the porcelain pot by artist Gale Antakol will be presented May 18 through June 17. A First Friday Reception will be held June 2 from 6 - 9pm. For more information call: (503)471-3525

◆ Annex Gallery at Rogue Community College will present the works of Sharon Swanson May 1 through 12, and a Student Art Exhibit May 22 through June 9. Call for more information: (503)471-3500

KLAMATH BASIN

Theater

◆ The Ross Ragland Theater will present *The Secret Garden*, on Wednesday, May 24 at 7:30pm. Theatreworks' musical tells of Mary Lennox, a spoiled young English girl raised in India, who is suddenly orphaned and sent to England to live with her uncle, Archibald. The garden at Misslethwaite Manor on the moors becomes a magical place. A Theatreworks USA production is for young and family audiences. Call for more information: (503)884-LIVE

Music

◆ The Ross Ragland Theater will present a special event "A Ragtime Life" on Saturday, May 13 at 7:30pm. Max Morath, ragtime piano player, offers his material with an eye to the past and the present. Call for more information: (503)884-LIVE

Other Events

◆ The Ross Ragland Theater will offer *West Side Story* auditions Monday, May 1 at 7pm, and on Tuesday, May 2 at 7pm. Call for more information: (503)884-LIVE

COAST

Theater

◆ *The Miracle Worker* by William Gibson will be presented by Little Theatre on the Bay on May 4, 5, 6, 7, 11, 12, and 13. Curtain at 8pm, except on Sunday May 7 at 2pm. Directed by Brian Bond, the play centers on the efforts of Annie Sullivan to teach Helen Keller, who can neither see nor hear. The production is an excursion into the lives of a real family, in 1887 in Tusculumbia, Alabama. For more information write or call Little Theatre on the Bay, PO Box 404, North Bend 97459. (503)756-4336

Music

◆ Redwood Theatre Concert Series and Friends of Music will present *ENCORE!* an *a capella* sex-

tet from the Rogue Valley. Composed of three men and three women, the group is directed by Dr. Kirby Shaw, who is a composer/arranger. Call for information: (503)469-5775

Exhibits

◆ Cook Gallery in Port Orford will present "With the Grain:" Works in Wood, featuring artists Rick Cook, Donna Goss, Hugh McKay, Gary Miick, George Shook, Jerry Stoores, Brandt Weaver, and Keith Wenner. An opening reception will be held April 29 from 6 - 9pm. The exhibition continues through May 22. Call for more information: (503)332-0045

Other Events

◆ Bandon Storm Watcher Seafood and Wine Festival at the Barn Community Center will be held May 27 and 28. Seafood and family fun. Call for information: (503)347-4721

◆ The 12th Annual Sandcastle/Sandsculpture Contest will be held on May 29 at Seabird Lane and Beach Loop Road. For more information contact Bandon Chamber of Commerce call: (503)347-9616

◆ Port Orford Arts Council will present Arts Festival 1995 on May 12, 13, and 14 throughout the community. Programs will include glass blowing, wood turning, basket weaving, jewelry making, wood carving, painting, and exhibitions. Call for information: (503)332-0045

UMPQUA VALLEY

Theater

◆ Centerstage at Umpqua Community College will present its Spring, 1995 theatrical production, Centerstage Theatre on May 11, 12, 13, 19, 20, and 21 at 8pm and 2pm. Call for information: (503)440-4600

Music

◆ The Fine and Performing Arts Department at Umpqua Community College Music Department will present *It's Over, Over There!!! (WWII 1945-95)* on May 6 at 8pm. The Vintage Singers and Umpqua Chamber Orchestra will perform in Jacoby Auditorium. Call for information: (503)440-4691

◆ The Fine and Performing Arts Department at Umpqua Community College Music Department will present *Our Favorite Things* with Umpqua Community College Choirs and Guests at the Faith Lutheran Church on May 25 at 8pm. Call for information: (503)440-4600

Exhibits

◆ The Fine and Performing Arts Department at Umpqua Community College will present Local Members American Institute of Graphic Design and an exhibit of posters, logos, business

cards, and shopping bags - May 1 through June 2. Gallery hours are 1 - 5pm Monday through Friday or by special request. For more information call: (503)440-4600

NORTHERN CALIFORNIA

Music

◆ College of the Siskiyous will present the following: Tuesday, May 2 and Wednesday May 3 - Spring Musical Matinee at 10am; Friday, May 5 and Saturday May 6 - Spring Musical at 8pm in the Theatre; Friday, May 12 at 8pm and Sunday, May 14 at 3pm - Community Choir and Orchestra will perform Rene Clausin's 20th Century Work, *A New Creation* for soloists and orchestra and *The Creation*, a rock cantata, by David Bobrowitz and Steven Porter in the Theatre; and Wednesday, May 24 at 7:30pm - the Spring Concert in the Theatre. Call for tickets and information: (916)938-4461

◆ Shasta College Fine Arts Division will present the following in the Shasta College Theatre: May 7 - The Shasta Symphony Grand Finale Concert with Richard Allen Fiske conducting the 60-member Orchestra in the concluding concert of the season at 3:15pm; May 10 - The Shasta Community Jazz Band Concert with Dr. Larry Grandy and the band at 7:30pm; May 11 and 12 - The Shasta Community Concert Band, directed by Dr. Grandy, at 7:30pm; May 14 - The "Spring Sing" Concert with Judith Knowles directing the Shasta Community Chorale at 3:15pm; May 17 - The Shasta College Student Bands and Choirs Concert directed by Judith Knowles with the Shasta Jazz Ensemble and the Shasta Wind Ensemble, both directed by Dr. Larry Grandy at 7:30pm; May 19 and 20 - A Special Dance Production with Marilyn Day and Ilsa Borden of the college Dance Department directing with a guest choreographer at 8pm; May 21 - The Most Outstanding Music Student Recital with students performing instrumental and vocal works in recital, highlighted by the presentation of the annual Most Outstanding Music Student Award at 3:15pm. For tickets and information call: (916)225-4807

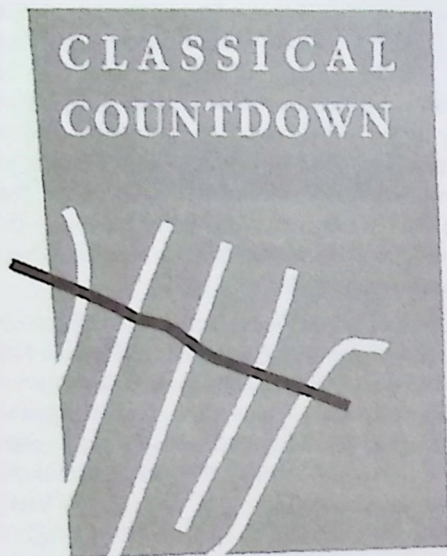
◆ The Shasta Service Guild will present The Annual Shasta Art Festival and Oldtime Fiddler Jamboree on Saturday, May 13 and Sunday, May 14 from 9am until 5pm. Call for information: (916)243-5399 or (916)241-5422

Exhibits

◆ Shasta College Fine Arts Division will present the 43rd Annual Student Art Exhibition on May 5 through 19. Included will be paintings, drawings, photographs, ceramics, glass and metal works, prints and sculpture. Call for information: (916)225-4807

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Casey Kasem.**

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CLASSICS & NEWS



RECORDINGS

Colleen Pyke

Dancing in the Streets

Jai Uttal takes you into the streets of India on his third album, *Beggars & Saints*. Uttal says he's been to India eight times, and *Beggars & Saints* reflects the spirit of the street musicians, the beggars, for which the album is named. Uttal adds, "I wanted to really put some of the feeling of folksy and earthy chanting into the album – sounds you'd hear in the temples and the mountains. This is something I really love. In working on the music, I was trying to get the feel of India. There you'd hear three or four people outside the bus station begging, and singing. It's a rough, earthy feel. Hearing that really affected me a lot – that was the inspiration for this album."

Somehow, Uttal manages to take the seed of this sound from the street musicians and create his own music – delicate, haunting, and soft to the touch. *Beggars & Saints* is the result of Uttal's work with the Pagan Love Orchestra, a group he first got together for his previous release, *Monkey*. Since then, about three years have passed, and the group's sound has been refined. The Pagans include Peter Apfelbaum, Will Bernard, Steve Gorn, Jeff Cressman, Geoffrey Gordon, Bruce Linde, Irene Sazer and Mala Ganguli. The group blends East Indian classical and pop music with reggae rhythms and intricate jazz harmonies. According to *Jazziz Magazine*, when Uttal writes new material he improvises, then he "sets" his songs. He uses a computer in pre-production to create what he thinks of as a "color" track, a rough outline of sequenced parts. He then lays down the bulk of the tracks with the musicians of the Pagan Love Orchestra.

Beggars And Saints

Jai Uttal and the
Pagan Love Orchestra
TRILOKA/WORLDBLY MUSIC 7208

What most impresses me about *Beggars & Saints* is the use of chanting, and an almost haunting vocal line which Uttal sings in Sanskrit, Hindi and Bengali. When I asked Uttal about my favorite piece on the album, "Menoka," he explained that this is a song he's been singing for years, which is based on a Bengali folk song. "Menoka" tells the tale of a young maiden who agrees to marry an ordinary beggar, for "whomever adores the holder of the trident overcomes death!" In "Lake of Exploits," Uttal's vocals weave into a world far away, "Hail to the Infinite, which manifests as Lord Ram, the King, the mendicant, and his beloved wife Sita."

The instrumentation on the album is quite unusual, with Uttal playing dotar, harmonium, keyboards, sampling, ektar, gopichand, gubgubbi, mandolin, oud, banjo, kartals. The Pagans take it from there, adding soprano and tenor saxophone, drums, conga, violin, bass, trombone, flugelhorn and more. The resulting sound is everything from a traditional Indian music sound, to improvisational jazz based upon what feels like a classical Indian theme.

Uttal studies with classical Indian music master Ali Akbar Khan. He started with Khan in the early '70's, and continues to this day. Uttal describes Khan as the authority and master of Indian classical music, and his work with him requires a certain

concentration and discipline. Still, the two of them manage to have some fun.

To me, *Beggars & Saints* seems to draw from this classical Indian music background and translates it for the Western ear. The album is both danceable and reflective. Two songs are sung in English: The more pop oriented track, "Be With You," carries with it a longing for love lost, while "Conductor" has a definite Appalachian feel, with Uttal demonstrating his expertise on the banjo, an instrument he took up as a child.

Jai Uttal and the Pagan Love Orchestra performed April 8 in Ashland, blending danceable music with an evening of Indian food. This type of event was born, according to Uttal, from concerts in California, where people would sway in the isles and couldn't help but dance. His group has even done large-scale events they call "A Night on the Ganges:" large video and light-show productions with traditional Indian food.

According to Uttal's record company, Triloka/Worldly Music, *Beggars & Saints* is his "tribute to the passionate music of the street singers of India...a synthesis of traditional forms of music from India and America ... an expression of Jai's musical and life journey ... a passport into the spirit of a global music sensibility."

I recommend *Beggars & Saints* for your compact disc collection, because it speaks to the heart. Uttal and his Pagans know how to blend their years of expertise into a sound that takes you on a musical journey to India, while calming the spirit. ■

Colleen Pyke hosts *Open Air* on JPR's Rhythm & News Service, Mondays-Fridays at noon.

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Classical Favorites

We want to say thanks to everyone who voted in the Classical Favorites survey.

We had a great response, and feel grateful to have so many passionate music lovers in our region. We hope you had a chance to enjoy the on-air celebration with us.

Just a few notes about how we determined the winners. In calculating the composers' rankings, we counted the number of votes a composer received in the "Favorite Composer" section, and then added-in the number of times a piece of his appeared in the "Favorite Pieces" section. We weighted the votes, so that a first place vote was worth more than a second place vote, and a second place vote worth more than a third.

As was the case with the Classical Worst, it was fairly easy to ascertain the favorite composers — a few names really stuck out. However, things were a bit more nebulous with the favorite pieces. Very few specific pieces received more than a handful of votes. This isn't really surprising, because the number of works to choose among is so huge. At the same time, it is difficult for us to think of any major work from the literature which didn't receive at least one vote.

Probably one of the most interesting things about these surveys has been the poor showing of some of the literature's greatest names, including Wagner and Haydn, who had very few votes in the Favorites survey, and who both appeared at the top of the Least Favorite list. Other well-known composers who fared poorly on the Favorites voting were Gershwin, Copland, Dvorak, and Robert Schumann.

Again, thanks for your input!

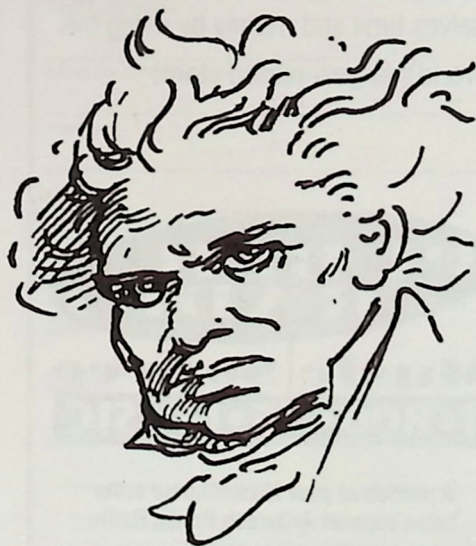
Favorite Composers:

1. Mozart
2. Beethoven
3. Bach
4. Brahms
5. Tchaikovsky
6. Chopin
7. Schubert
8. Rachmaninoff
9. Debussy
10. Sibelius



Favorite Pieces

1. Beethoven - Symphony No. 9
2. Mozart - Piano Concerto No. 21
Beethoven - Violin Concerto (tie)
3. Mozart - Clarinet Concerto
4. Beethoven - Symphony No. 6
Rachmaninoff - Piano Concerto No. 2 (tie)
5. Bach - Brandenburg Concerti
Debussy - *Clair de Lune*
Tchaikovsky - Piano Concerto No. 1 (tie)
6. Schubert - "Trout" Quintet
7. Brahms - Symphony No. 4
8. Rodrigo - *Concierto de Aranjuez*



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COMPACT DISCOVERIES

Fred Flaxman

Music for Dishwashing

I'm going to write today about CDs which will help turn the dishwashing chore into, well, almost a pleasure. But, first, a few words in defense of this much-maligned household task.

Dishwashing may not be as glamorous as cooking, as much fun as sex, as much exercise as jogging or as relaxing as a whirlpool bath, but it does have its advantages.

Like sex, dishwashing is most enjoyable when it's not performed routinely three times a day, and is both dirty and clean, depending on how you look at it.

Like jogging, it keeps you on your feet and facilitates creative daydreaming. But unlike running, you can do it comfortably no matter what the weather is like outside. And there is much less chance of keeling over with a heart attack. In fact, dishwashing never killed anyone, even though most people avoid it like the plague.

Like whirlpool baths, dishwashing permits you to play with hot water and soapy suds. And there is no law against doing it in the nude, although I'll admit it's not common practice, and I wouldn't tell my neighbors, if I were you.

Dishwashing helps instill the democratic values of our society. It promotes the equality of men and women. And it is particularly effective at taking high-ranking, overly-paid, over-bearing, over-confident corporate executives and reducing them to humble household hired hands and bumbling, glass-breaking blockheads.

Dishwashing - like reading, writing,

speaking and composing great music - separates human beings from the lower forms of life. There is some question as to whether certain animals speak, but none have ever been found who wash dishes.

For those who spend their days doing mental work in offices, dishwashing supplies a righteously routine, thoughtless activity that gives the brain a badly-needed after-dinner rest. It's Western Civilization's equivalent of contemplating your navel or repeating your mantra.

Even after all these years of women in the work force, most wives who bring home the bacon still cook it. Dishwashing is easier than cooking, and yet many wives who do all the meal preparation will accept after-dinner clean-up by their husbands as "doing their share" of the

household chores.

Dishwashing would probably be even easier if it weren't for dishwashing machines. These force you to rinse the dishes thoroughly before you put them in, so what sticks to the plates won't get permanently baked in by the intense heat of the dry cycle. They don't seem to work for pots and pans, grill tops or woks, which are the only cooking utensils which are tough to clean anyway.

You also have to eliminate anything made with wood which can crack, thin plastics which might melt, narrow pieces which can fall through the basket and jam the motor, things that are too big to fit, and cups that hold water in their concave bottoms when they are turned upside down. That excludes virtually everything. And then you

“
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THEM TO HUMBLE HOUSEHOLD
HIRED HANDS AND BUMBLING,
GLASS-BREAKING
BLOCKHEADS.”

have to spend too much time trying to figure out how to pack what's left into one load, so as not to waste soap, water and electricity.

Then, of course, it is nearly impossible to listen to music with the dishwasher going. Whatever you put on becomes a Concerto for Dishwasher and Orchestra. So I suggest that you play CDs only when you are washing everything that won't go in the blasted machine and, then again, when you are drying and putting the dishes away.

What kind of music goes best with dishwashing? For me it's compositions which are light, happy and loud.

I asked my friends on the Internet's Moderated Classical Music List what they would select, and *Fanfare* magazine music critic Ray Tuttle suggested:

Handel's *Water Music*, Kurt Weil's "Mack the Knife" from *The Threepenny Opera*, Mozart's *Eine Kleine Potsmusik*, and anything by Philip Glass recorded in the Hollywood Bowl.

But seriously, as Gilbert & Sullivan would put it, "I've got a little list:"

- Gilbert & Sullivan: excerpts from *The Mikado* with the English National Opera Orchestra and Chorus, conducted by Peter Robinson (Musical Heritage Society MHS 512115Y) and/or Overtures with the Scottish Chamber Orchestra conducted by Alexander Faris (Nimbus 8360-35066-2).
- Rossini: Overtures with the Atlanta Symphony Orchestra conducted by Yoel Levi (Telarc CD-80334) or with Riccardo Chailly leading the National Philharmonic Orchestra (London 400 049).
- Tchaikovsky: *1812 Overture*, *Capriccio Italien* and the "Cossack Dance" from *Mazeppa*, all conveniently located on one CD with Erich Kunzel conducting the Cincinnati Symphony Orchestra (Telarc CD-80041).
- Rimsky-Korsakov: *Capriccio Espagnol* and *Russian Easter Overture*, combined with Borodin's Polovtsian Dances from *Prince Igor*, with Antal Dorati and the London Symphony Orchestra (Mercury Living Presence 434308-2).
- Richard Strauss: *Till Eulenspiegel's Merry Pranks* with Lorin Maazel and the Cleveland Orchestra (CBS MK 35826) and the suite from *Der Rosenkavalier* with Antal Dorati and the Detroit Symphony Orchestra (London 411 893-2).

- Alfvén: *Midsommarvaka*, *Swedish Rhapsody No. 1* with the Stockholm Philharmonic conducted by Neeme Jarvi (BIS CD-385).
- Delibes: *Coppelia* in a new recording with Kent Nagano conducting the Orchestre de l'Opera de Lyon (Erato D 200866). As this is a 2-CD set of the complete ballet, you could use this after a big dinner party and still finish the dishes before the music ends.
- Khachaturian: *Masquerade* and *Gayane Ballet Suites*, conducted by the composer (EMI Classics CDC55035).
- Leroy Anderson: Greatest Hits with Arthur Fiedler conducting the Boston Pops (RCA 09026-61237-2).
- Eric Coates: *The Three Elizabeths Suite* with the East of England Orchestra and Malcolm Nabarro (Academy Sound and Vision CD WHL 2053).
- Milhaud: *Le Boeuf sur le toit* with Leonard Bernstein conducting the Orchestre National de France (EMI CDC-7 47845 2).
- Plus: Offenbach's Overtures, Walton's *Facade*, Kodaly's *Hary Janos Suite*, Orff's *Carmina Burana*, Respighi's *Pines of Rome*, *Fountains of Rome* and *Roman Festival*, and Rodrigo's *Concierto de Aranjuez*-to name just a few.

If you can't find all the classical dishwashing ditties you need for many years and dirty dishes to come, you can always take Spike Jones' musical advice and "Leave the dishes in the sink, ma."

Happy listening!



Fred Flaxman's Compact Discoveries column is also distributed internationally each month to the members of the Internet's Moderated Classical Music List, from whom some of the above suggestions were gratefully received.



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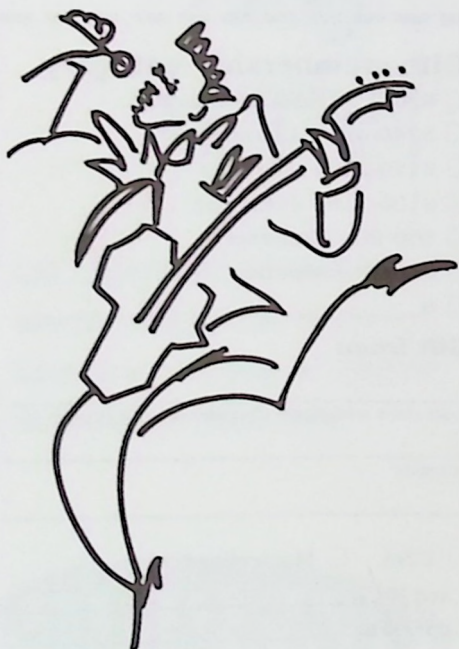
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FROM NATIONAL PUBLIC RADIO



THEATER REVIEW

Alison Baker

Forever Plaid

Created by Stuart Ross

Directed by Gwen Overland

At the Oregon Cabaret Theatre, Ashland, Oregon

Through May 22

Remember that assembly in high school when the girl whose name nobody ever remembered got up and soloed on "Love Is a Many-Splendored Thing"? The entire school was dumbfounded, and when she finished there was a brief awe-struck hush before the auditorium exploded in applause. That's a little bit what like happens in *Forever Plaid* at the Oregon Cabaret Theatre, when The Plaids, a foursome of fairly geeky guys, sing...well, anything. A quartet of dopes, these boys speak the language Square, but when they sing, what comes out is pure music.

In a brief narration at the beginning of the show, we learn that The Plaids have been dead for thirty years; victims of a car crash, they've been given this chance to slip through the hole in the ozone layer and do the big concert they never got to do in life. Nervous, confused, and cracking numerous nerdy jokes, The Plaids get up their collective courage and launch into "Three Coins in the Fountain." The choreography's a bit rough—Smudge (the one with glasses) tends to make his moves in mirror image of the others—but the voices are velvet. Gaining confidence by the minute, they move on into "Gotta Be This or That," "Undecided," and that old high school anthem, "Moments To Remember." All told, they sing more than 26 songs.

Those guy groups of the late '50's and early 60's were always a little repulsive, but they were intriguing to watch. You would stare intently at each one, trying to imagine what he was like. In a few years girls would choose their favorite Beatle, but before that we chose our favorite among those clean-cut fellows: the smart one, the handsome one, the kind-looking one. Your favorite type revealed more about your personality than did your favorite March sister

in *Little Women*.

Of The Plaids, Frankie (John Stadelman) is clearly the leader and the smart one; Sparky (Peter Criswell) is the handsome one. Jinx (Chad Summervill) is the sweet-faced one with the amazing tenor, and Smudge (Michael-Colin Reed) is the quiet out-of-step charmer who gets carried away and rips open his shirt to out-Elvis Elvis on "Rags To Riches." Take your pick.

This isn't exactly the world's greatest music, of course; they're pretty sappy songs (we always knew they were), and some of the "doobie-does" that issue forth from The Plaids' throats are enough to make your skin crawl. But golly, they are pretty songs; accompanied by Darcy Danielson on piano and Jim Malachi on percussion, the four voices weave beautiful harmonies.

I would happily have traded the silly premise—the return of the dead Plaids—for a few more songs. And I wonder how it would work if the actors played the parts of such dorks a little less dorkishly. After all, the guys who wheeled the AV carts in high school, on whom the personalities of The Plaids are modeled, didn't think of themselves as dorks. They took themselves seriously—threading the projector was a big responsibility. When comedies are overacted, it's as if the actors are constantly reminding the audience, "This is funny." It can be funnier when the characters are taken more seriously.

But who can quibble when the music is swell and the food is delicious? Dinner—provided by Primavera Catering—is part of the Cabaret experience, so I get to review that, too. My Companion and I both had the Chicken and Biscuits New Wave, delicately seasoned succulent chunks of chicken and carrots in a light cream sauce, served over a very light biscuit. The house salad was crisp

Romaine lettuce with the right amount of creamy Italian dressing; and we each had a Rogue Golden ale, our favorite. At intermission, I was brought a delicious Seckel pear poached in a sweet raspberry-lemon sauce, and the Companion had a generous piece of blackberry pie—one of the best, he said, he'd had in a long time. In the interest of his waistline he went *sans la mode*, but the lady at the next table didn't, and the vanilla ice cream on her pie was also generously supplied. Next time I may take the plunge and get the peanut butter fudge pie that her companion was downing. Then again, our car is probably smaller than theirs.

Comfortably full of food, we settled in happily for the second act, which was increasingly professional and energetic as ThePlaids gained ever-more confidence. When they "Go Calypso" you want to hide your face in embarrassment—but you watch in delight. After a bit of audience participation (is there anyone who doesn't know the top part of "Heart and Soul"?), they launch into a remarkable "three and a half minute complete Ed Sullivan Show." It has everything the Ed Sullivan Show was famous for: acrobats, flame swallowers, those godawful puppets, Jose Jimenez, a hilarious performing seal, Topo Gigot, all performed with remarkable energy while Jinx plays "Lady of Spain" on the accordion. Terrific.

We were as sorry to see The Plaids come to "Love Is A Many-Splendored Thing," the last piece on the program, as they seemed to be. What an overwrought, syrupy song that is! And how thrillingly they performed it! There it was, a brief moment when those nerds achieved a remarkable act of near-perfection; and then they climbed the stairway back to heaven. I tried singing it on the way home, but my Companion suggested that I wait till I hit the shower. As I said, our car is fairly small. ■

Alison Baker's fiction is included in *Prize Stories 1995: The O. Henry Awards*. She lives in Ruch, Oregon.

POETRY

Thelonius Monk

BY CORNELIUS EADY

I know what to do with math.
Listen to this. It's
Arithmetic, a soundtrack. The motion

Frozen in these lampposts, it
Can be sung. I can lift away
Its logic, make it spin

Like an orbital satellite, find
Gambling's true pitch.
It can be *played*:

Adventure, the trying of
Patience, holding back, holding
Up, laying out, stop-time,

Slow motion, time travel,
Space walking. It can be
Splintered, strained

Through the fine mesh
Of a second. Now I try
A few bars of *what's next?* Run

It over my hand, ignite it,
Make the fire sound like
April in Paris.

Leadbelly

BY CORNELIUS EADY

You can actually hear it in his voice:
Sometimes the only way to discuss it
Is to grip a guitar as if it were
Somebody's throat
And pluck. If there were

A ship off of this planet,
An ark where the blues could show
Its other face,

A street where you could walk,
Just walk without dogged air at
Your heels, at your back, don't
You think he'd choose it?
Meanwhile, here's the tune:
Bad luck, empty pockets,
Trouble walking your way
With his tin ear.

Cornelius Eady won the 1985 Lamont Prize for his book of poems, *Victims of the Latest Dance Craze* (Carnegie Mellon University Press). The poems reprinted here, appear in *The Gathering of My Name* (Carnegie Mellon 1991), which was nominated for the 1992 Pulitzer Prize. His latest collection, *You Don't Miss Your Water* (Henry Holt), will be published this Spring. Eady, born in Rochester, New York, in 1954, is currently the director of The Poetry Center at the State University of New York at Stony Brook. He will read in Ashland, as part of the International Writers Series on April 28, 7:30pm, at Elmo's Coffee House in the Stevenson Union on the Southern Oregon State College campus.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

36 | JEFFERSON MONTHLY | MAY 1995

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